

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 4221. VOL. CLVI.

SATURDAY, MARCH 13, 1920.

ONE SHILLING.

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A GREAT TRAGIC ACTRESS: MISS SYBIL THORNDIKE AS MEDEA.

Miss Sybil Thorndike may be hailed as a great tragic actress. Last week she appeared in the title rôle of "Medea," Euripides' great tragedy, at the Holborn Empire matinées. Medea is an exacting part, which gives Miss Thorndike opportunities to display her powers. She is always on the stage—always sounding the top note of jealous fury, but in the very whirlwind of her passion there is no lapse from beauty. It is a great

example of tragic acting, and a magnificent achievement. Miss Sybil Thorndike appeared as Hecuba in the "Trojan Women" some time ago at the "Old Vic," and her rendering of the rôle created so much interest that the play was given at a charity matinée, and again produced at the Holborn Empire for one week, as the first play in the matinée season. Dr. Gilbert Murray's versions of Euripides were used in both cases.

PHOTOGRAPH BY FLORENCE VANDAMM.



By HILAIRE BELLOC.

I WAS saying here the other day that one of the divergences not reconciled in the modern world was the divergence between the present possibilities of great architecture and existing architectural design. I only brought it in as one illustration out of many, but it is worth more than that. I suppose that what will strike posterity most about our time is the lack of its reflection in any definite architecture, and particularly (so far) its failure to express in the line of building the power of our new materials and of our new methods.

Now, when there is a failure in any point of civilisation, the first and the most obvious person to blame is the guild directly responsible. For instance, you will be told of a period without good poetry that its poets were inferior; or of a people which, though strong, suffers defeat in battle, that it lacked military talent. But I am not sure this seemingly obvious answer is the true one.

Who knows what poets there may have not been ready to produce great work—perhaps producing it—in the fifth century? Who knows what excellent generals may have been hidden in the Spanish armies of the early nineteenth century? There is another party to the quarrel, a more powerful party by far than the individual, and this party is Society.

Where you have a certain communal spirit antagonistic to a certain art, that art will not flourish; and only by some very extraordinary accident will any individual suited to that art pierce. There may be to-day, for all we know, quite a number of people going about with every talent required for buying and selling slaves; a few may have genius in this particular branch of commerce. But the opportunity is lacking. There is no market. Their faculty is wasted because we have not yet fully re-established slavery. Now, I can imagine some man in a remote posterity, or some man brought back to life from a pagan time, saying: "In spite of great commercial development on many sides, the nineteenth and twentieth centuries in Europe seem to be wholly lacking in the essential faculty of slave-dealing. No really great slave-dealer appears in the records of the time. Even the examples from the United States before the Civil War are petty and disappointing." But the trouble here is not the absence of talent or even of genius it is the absence of opportunity.

If you take a time in which very few people know good verse when they see it, and in which no honour attaches to the writer of it, not only will you have the talent for good verse turned into other channels (writing advertisements, for instance), but even the good verse that is written will be neglected and forgotten. I have an example of this sort of thing at the back of my mind as I write. I know two pieces of modern English statuary which are just as good as they could possibly be. One is on a tomb down here in Sussex; the other has gone as far as the cast, but is

not yet in marble or bronze: and probably never will be. The first was done thirty or forty years ago; the last, I think, about ten years ago. I doubt if anybody will ever know about them or care about them. And meanwhile there will be floods of writing about the inability of the English to make good statues. It would be no good preaching up these statues, because, in the first place, one would not be believed; and in the second place, if one was, the thing would be thought unimportant. Odd statuary, obscene statuary, blasphemous statuary—all these may be well enough. But good statuary is out of the running. If Houdon were working here in London to-day, no one would know it.

On the other hand, good engineering (which is a very important thing) has every chance in our world. The man who has the talent for making a new and more

And it is large enough to be called architecture. Who has praised it? Yet it was a work of the nineteenth century and ought to be in popular esteem everywhere—one of the principal glories of our time.

The tide will turn. We shall have not only a demand for good architecture in general and the recognition of good architecture, but an architecture suited to our modern material and to our modern powers—a thing as yet unknown. And I think that a fair knowledge of history can establish at least one criterion of that coming. *It will be applauded by the masses of men.*

There is no error more general of late than the idea that a new good thing is ridiculed and persecuted. It is an error based on the analogy of the one good thing which was ridiculed and persecuted and finally triumphed through the blood of martyrs. But all the other good things I can think of that renewed civilisation

came triumphantly and with applause. The opposite theory is the consolation of innumerable cranks and not a few criminals. When a man proposes that a man should not own property, or should not marry, or should not eat and drink ordinary food and drink, he finds himself naturally under the weather. He then claims that all great good changes have suffered persecution before they triumphed. It is not true.

We have in this matter of the renewal of architecture two great historical examples: the Gothic and the Renaissance. Both of them came in with a vigorous, a sweeping, a triumphant tide; and the mark of their victory was not an eclectic, but a universal and popular success. Suger built that one tower at St. Denis. The child who had seen it arising could have lived to see the choir of the new Cathedral in Paris, and his son might have lived to see Chartres, Rheims, Amiens, Canterbury. It

was a flood, and the whole of Western Europe joined in.

In the Renaissance it was the same thing: a popular, a general acclamation of the pride of life.

It is a pleasant and reposing thought that the great renewals are sudden. They may have long stirred in the depths, but the manifestation is sudden. It is also a consoling thought, because it gives evidence of creation and of something that is revealed to man; it is evidence of superior powers and of the temporary and passing character of bondage. We are not condemned for ever to the framework within which we live, for, as the poet says—

Life to life still holds perpetual round,
And that which binds us is itself unbound,
And somewhat inward nourishes everything,

which is vague enough for anybody.

Meanwhile that is no excuse for not applauding the hidden and neglected things, and it is the business of everyone who sees what he knows to be a fine thing to proclaim it.

Wherefore you may justly ask me to give the names of that tomb, that monument, that bust. But, no. Why should I be pestered?



THE FUNERAL OF ADMIRAL PEARY, DISCOVERER OF THE NORTH POLE: PLACING THE COFFIN ON THE GUN-CARRIAGE.

As we noted at the time, Admiral Peary, the discoverer of the North Pole, died at Washington on Sunday, February 22. The burial took place, with the fullest honours, at the Arlington National Cemetery—[Photograph by C.N.]

efficient machine—the steam turbine, for instance—has the fullest measure of justice, Society expects him, needs him, helps him, calls for him, and in a sense produces him. It even rewards him.

It goes and comes, does this reception of one talent or another. You cannot have everything, and a great aptitude for understanding one thing usually goes with a lack of aptitude for understanding another.

I take it to be so with architecture. Nothing else can explain the present state of affairs.

Coming down over the Pincian Hill and looking northward you are struck all of a heap by one of the very finest things anyone ever did in the way of stone: a façade of white marble facing the sun. An Englishman made it upon the designs of another Englishman, and it is English property. But I never heard of anyone making a pilgrimage to it, and I have never seen it starred in any guide book—I have never even seen a phrase in a private letter praising it.

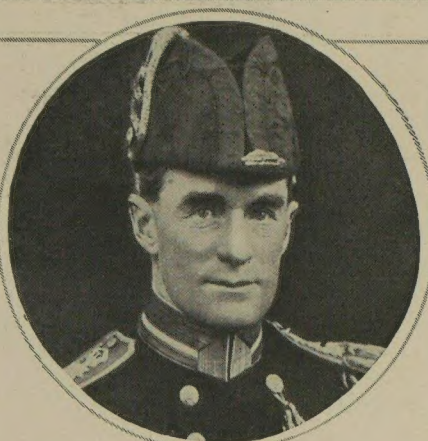
On the north side of the Choir in the Cathedral of Nantes there is a tomb that takes one's breath away. Though it is elaborate and multiple in detail, it is everywhere uniformly excellent. More: it is transcendent.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY SPEAIGHT, RUSSELL (SOUTHSEA), LAFAYETTE, ELLIOTT AND FRY, PRESS PHOTO VERTRIEB, L.N.A., VOJTA, AND PHOTOPRESS



A WELL-KNOWN ART DEALER AND BENEFACTOR: THE LATE MR. LOUIS DUVEEN.



THE NEW ADMIRAL SUPERINTENDENT AT PORTSMOUTH DOCKYARD: REAR-ADMIRAL SIR EDWYN S. ALEXANDER-SINCLAIR.



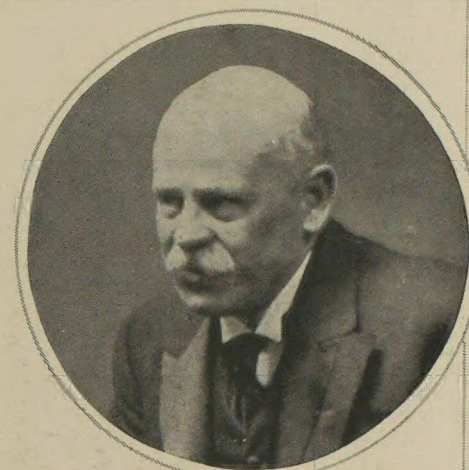
RETIRED VOLUNTARILY FROM THE NAVY: REAR-ADMIRAL FRANCIS W. CAULFEILD.



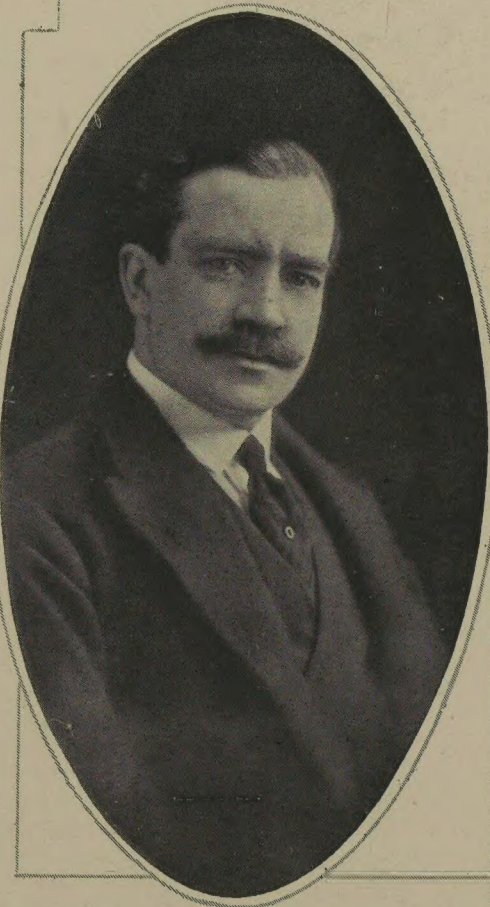
EMINENT AS A HEALTH REFORMER IN AUSTRALIA: THE LATE SIR THOMAS ANDERSON STUART.



ELECTED PROVISIONAL CHIEF, OR ADMINISTRATOR, OF THE STATE OF HUNGARY: ADMIRAL HORTHY.



RETIRING AFTER 44 YEARS: SIR ROBERT BRUCE, CONTROLLER OF THE LONDON POSTAL SERVICE.



APPOINTED BRITISH ENVOY EXTRAORDINARY AND MINISTER PLENIPOTENTIARY TO CHINA: MR. BEILBY FRANCIS ALSTON.



"LIBERATOR AND CREATOR OF CZECHO-SLOVAKIA": PRESIDENT MASARYK, WHO HAS CELEBRATED HIS SEVENTIETH BIRTHDAY.



APPOINTED CONTROLLER OF THE PROFITEERING ACT DEPARTMENT: MR. E. R. EDDISON.

Admiral Horthy, the new Hungarian Chief of State, was elected by 131 out of 140 votes. In May 1917, he was wounded while in command during an action in the Straits of Otranto. After the mutiny at Cattaro in March 1918, he commanded the Austro-Hungarian sea forces and restored discipline. After the revolution in the following October, he organised the Hungarian National Army, and entered Budapest at its head when the Roumanians withdrew.—On March 7 the first President of the Czecho-Slovak Republic, Thomas G. Masaryk, attained his seventieth birthday, an event celebrated throughout Czecho-Slovakia. "The Liberator and Creator of Czecho-Slovakia," as he is

rightly called, has had a distinguished career. At the age of twenty-eight, he became a Lecturer on Philosophy at the University of Vienna, and three years later, Professor of Philosophy at the Czech University in Prague. In 1891 he was elected to the Austrian Reichsrat, and soon assumed a leading place in the political life of Bohemia. In 1915 he came to London and became a lecturer at King's College. The Austrian Government condemned him to death in *contumaciam*. In 1917, after the Russian revolution, he went to Russia, where he created a strong Czecho-Slovak Army, and then through Siberia and Japan to America. He was elected President after the *coup d'état* of October 28, 1918.

THE HOUSE SHORTAGE: BERLIN USES SLEEPING-CARS AS HOTELS.

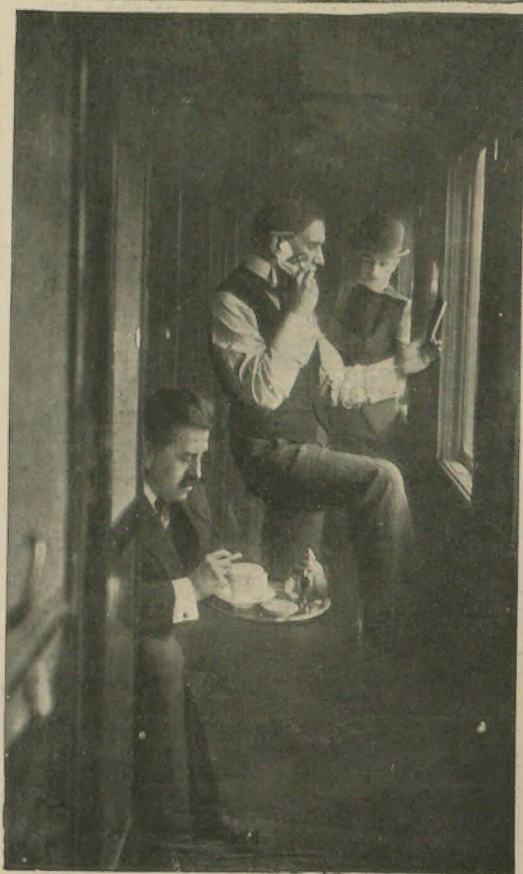
PHOTOGRAPHS BY GIRCKE, SENNECKE, AND PHOTOTHEK.



USED BY "HOMELESS" TRAVELLERS: SLEEPING-CARS AS HOTELS.



A SLEEPING-CAR HOTEL: THE MAIN ENTRANCE!



THE MORNING TOILETTE.



THE CENTRAL-HEATING APPARATUS.



IN ONE OF THE BEDROOMS



DURING A REST HOUR: A GUEST READING.



GETTING READY FOR A MEAL: IN THE KITCHEN.

Like every other country concerned in the Great War, to say nothing of others which were not directly concerned, Germany is suffering from a serious shortage of houses. So much is Berlin affected that it is practically impossible for a stranger arriving there by night to

obtain accommodation. With a view to easing matters, the railway authorities have placed sleeping-cars at various stations in the city, that they may be used as hotels. A "room" in one of these costs fifteen marks a night.

"A CITY OF ADULTS, AND LEAN ONES AT THAT": VIENNA—A FOOD QUEUE.

PHOTOGRAPH BY TOPICAL.



STARVING AUSTRIA DEPENDENT ON THE CHARITY OF THE ALLIES: VIENNESE POOR WAITING FOR SUPPLIES AT THE OFFICES OF THE AMERICAN FOOD COMMISSION.

The state of things in Vienna was vividly described the other day, in a letter written from that city, by Major the Hon. Edward A. Stonor. "I cashed an English cheque in Vienna to-day," he writes, "receiving for every pound 1000 kronen. The pre-war rate was 24 kronen to the pound, and this tragic difference is the measure of Austria's plight. It paralyses industry; it means starvation for the very poor. . . . Vienna is full of contrasts. Well-dressed crowds throng the Ringstrasse; there are theatres and opera; but what

strikes a stranger whilst walking through the Stadt district is the absence of children. Vienna seems a city of adults, and lean ones at that. Thousands of Viennese children have left as guests of foreign countries, and thousands more are in the cemeteries. The children at least are not responsible for the sins of those who plunged their country into war. . . . It is due to the splendid organisations under Sir Thomas Cunninghame and others that the daily toll of life is not higher than it is."

CONSTANTINOPLE AND "DRASTIC ACTION": THE LEADERS CONCERNED.

PHOTOGRAPHS BY MELCV, LAFAYETTE, AND RUSSELL; DRAWING BY FRANCIS DODD; PAINTING BY COURTESY OF "L'ILLUSTRATION."



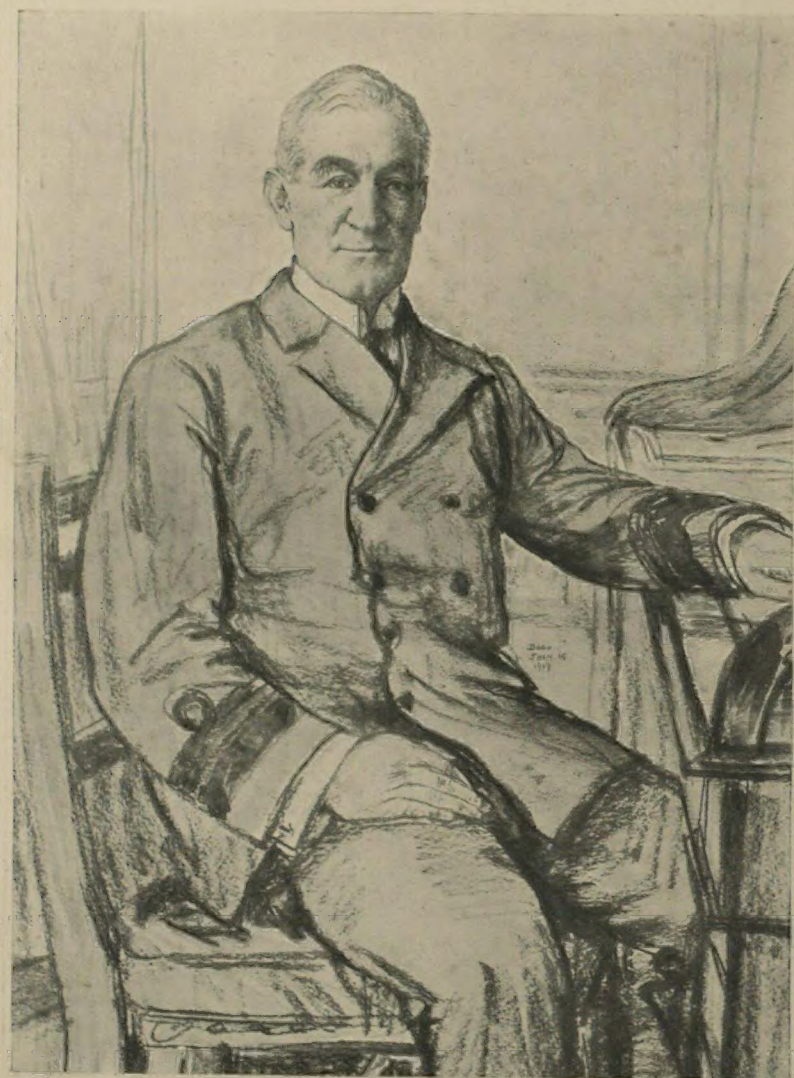
GENERAL GOURAUD: COMMANDER OF THE FRENCH FORCES IN SYRIA.



LIEUT.-GEN. SIR G. F. MILNE: C-IN-C. OF THE ARMY OF THE BLACK SEA.



VICE-ADMIRAL SIR SYDNEY FREMANTLE: COMMANDING FIRST BATTLE SQUADRON.



ADMIRAL DE ROBECK: BRITISH HIGH COMMISSIONER AT CONSTANTINOPLE.



GENERAL FRANCHET D'ESPÉREY: GENERALISSIMO OF THE ALLIED FORCES IN CONSTANTINOPLE.

Answering Lord Robert Cecil, Mr. Lloyd George, speaking in the House on March 8, said: "Prompt measures have been taken by the French Government to send to General Gouraud powerful reinforcements, in order to re-establish the position and to prevent further attacks upon the Armenians in Cilicia. French ships have also been sent to Mersina. The Allied Naval Commanders at Constantinople, who had authority to despatch an Allied naval flotilla to Mersina, preferred to keep the greater part of the Allied Fleet at Constantinople. With regard to the position at Constantinople, identical instructions for

immediate and drastic action have been sent to the High Commissioners by the three Governments of France, Italy, and Great Britain, who are acting in complete accord. But it would be inexpedient to reveal the character of those instructions until the reply of the Allied representatives has been received." In connection with our page, it should be added that M. de France is the French High Commissioner in Constantinople; and that the Italian High Commissioner is Comm. Maissa. General Porta is in command of the Italian troops in the Constantinople district.

STATISTICS OF JUPITER PLUVIUS: 1919 "THE DRIEST YEAR SINCE 1908."

DRAWN BY W. B. ROBINSON FROM RECORDS ISSUED BY THE METEOROLOGICAL OFFICE.



RAINFALL IN THE BRITISH ISLES LAST YEAR: A DIAGRAMMATIC MAP SHOWING THE NUMBER OF INCHES THAT FELL AT EACH PLACE MARKED, AND INDICATING THE RELATIVE AMOUNT IN BLACK ON THE VERTICAL COLUMNS.

The Superintendent of the British Rainfall Organisation (now under the Meteorological Office), Mr. M. de Carle S. Salter, writes: "For the British Isles as a whole . . . the year was the driest since 1908, when the general rainfall was 7 per cent. below the average. It is, however, as yet too soon to say definitely that the run of wet years which set in in 1910 has come to an end. . . . The wettest period (of 1919)—March to April—was followed by a period of exceptional dryness, no measurable rain falling

from May 10 to June 3 inclusive. This was the fourth longest absolute drought recorded in 62 years." In our diagram the places from which returns are made are indicated by a cross (X). In one instance, the number of inches exceeded 100, namely, at Seathwaite (Lancashire), which had 104.69 inches. In this case the vertical column is shown all black, with a bit over at the top. The rest are in proportion. Thus, at Sedburgh (next to right), the black portion is about half.—[Copyrighted in U.S.A. and Canada.]

ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

THE collection of the late Mr. Bennett-Goldney, M.P. for Canterbury, has been gathered together with considerable forethought. It is the collection of a connoisseur who has carefully chosen his examples. The period of English delft is most interest-

ing. It is as fascinating to experts as it is alluring to tyros, and to the latter it often proves their undoing. It holds just that mystery of origin which is so dear to the antiquary. It allows the punter in collecting to exercise an elasticity of judgment which places his hobby something above the collection of carefully-collated examples in various fields where exactitude holds sway, and where rarity alone claims the highest price. Collectors may wax warm as to foreign examples being deemed native; they may wrangle as to claims of Lambeth or Staffordshire; or they can hold in friendly rivalry opposite opinions as to the validity of the claims of Bristol or Wincanton.

The Bennett-Goldney Collection has all these riddles propounded, and the man who could at once answer the conundrums is dead. Such is the tragedy of the auction-room. Here is a collection rich in English delft covering a wide area, collected by a man of great discernment and intuition, put under the hammer, with the guiding spirit absent.

The field is varied; it embraces pharmacy bottles and puzzle-jugs, ink-stands and tea-caddies. There are dishes with armorial bearings, plates with initials of former owners, and dated, "blue dash" chargers with portraits of royalty, and a whole range of wine-bottles inscribed Sack, White Wine, and Claret. In spite of its foreign origin, there is a deft handling and a striving for perfection. Many exhibit the experimental stage, and a few a perfected technique.

The Guild of St. Luke at Delft, in 1611, comprised painters and potters and sculptors. It included two or three Englishmen, soldiers by profession, who gave up the pike in the wars of the Low Countries for the moulders' tools. There was no Guild of St. Luke in England. Lambeth and Bristol, Liverpool and Staffordshire, Bristol and Wincanton, and, as the collection now under review shows us, Wattisfield in Suffolk and Rye in Sussex, began and ended on their own individual lines. All things considered, Bristol must be given the palm for its rigorous development of delft ware in this country. A recent exhibition disclosed the West Country porcelain in Plymouth and Bristol. The day of Bristol delft is dawning, if only enough specimens are forthcoming to cover the range of production. Liverpool, too, in delft painted examples has yet to claim her guerdon, apart from the Liverpool printed tiles which have spuriously ousted the greater claims of the earlier painted delft.

Imported delft succeeded Flemish stoneware, but English delft came into being in the middle of the seventeenth century, and continued till the end of the century. Liverpool delft tiles were made then, and it was only in 1799 that Wedgwood discontinued sending his ware to be printed there when he had discovered the method.

As a matter of fact, the history of English delft is a short one. It could not, and does not, compete with the artistic ware of Holland.

Simultaneous with the crude creations of Lambeth and Bristol were the fine productions of Arendt Cosijn at the sign of "The Rose," and the delicate simulations of Chinese prototypes by Lowys Fictoor at the sign of the "Double Bottle" in his delft tea-caddies now in the Salting Collection. Nor is there any English specimen equalling the delft jar by Martinus Gouda at the sign of "The Roman," now in the Salting Collection. Rotterdam, Haarlem, and Delft eclipse all that our English factories ever attempted. There are a hundred names

of Dutch recognised artist potters to our anonymous list in the seventeenth and eighteenth centuries, from Herman Pieteresz in 1584 to Dirk Harlees in 1795 at the sign of "The Porcelain Bottle."

The dated pieces in this collection have a value, for they show when the English potters

strove to drive out Dutch imported ware. The sack and white wine bottles are prior to the patent taken out by John Ariens van Hamme for making "Tiles and porcelain after the way practised in Holland." He worked at Lambeth, and was a Dutch refugee. It is the same story in another field. Dutch lac was employed for furniture and clock-cases. The pendulum and the long case clock were introduced by Ahasuerus Fromantteel in 1639. First came the strong foreign influence and the actual handiwork of foreign refugees; then the assimilation of foreign technique and its renaissance under English craftsmen.

Blue-dash chargers are something English in character. They purport to be

portraits of royal persons and celebrated persons. They are interesting because they provoke discussion. They are attributed to Lambeth, to Staffordshire, and to Bristol. They are essentially English. On the whole, Staffordshire they cannot be; Lambeth they may be, and Bristol they possibly are, especially when they are of tin enamel. These dishes, from eleven to thirteen inches in diameter, are clumsily decorated at the edges with crudely applied blue dashes—hence the name, though brown is sometimes used. The range of colours is not great—blue, puce, orange, green, and brown. The subjects are Charles I., Charles II., James II., William and Mary, William on foot or on horseback, Queen Anne, the Old Pretender, the Duke of Monmouth and others; and there were also the Adam and Eve dishes in which Eve was represented as Queen Mary giving a kingdom to her husband in presenting him with an orange, a pun on the Royal House of Orange.

But the potter was more than a servant to his day; he obligingly produced plates to suit all tastes. As the illustrations show, he brought forth a plate with a figure labelled "D. M.," and when the sale fell flat, or circumstances demanded an alteration, he substituted "P. E.," denoting Prince Eugene of Savoy. In this he was as great a time-server as the Vicar of Bray. But he only followed the fashion of Pierre Lambert, who engraved an equestrian portrait of Charles I. after

Vandyck, and, when times changed, altered the head to that of Cromwell. But the potter had little thought of portraiture; he simply altered the initials and retained the same head.

"Success to the British Arms" was a fine trade line in the eighteenth century as a punch-bowl. We were at war with France, with Spain, and with America. From Blenheim in 1704 to Rodney's victory in the West Indies in 1782 there was a succession of struggles, and the Bristol punch-bowl with its inscription "Success to the British Arms" fitted them all. It was simulated by the Staffordshire potter in his appeal to an agricultural public in his jugs and mugs inscribed "God Speed the Plough."



"THE POTTER WAS AS GREAT A TIME-SERVER AS THE VICAR OF BRAY": TWO ALMOST IDENTICAL STAFFORDSHIRE "BLUE-DASH CHARGERS"—ONE INSCRIBED "D.M." (DUKE OF MARLBOROUGH), AND THE OTHER "P.E." (PRINCE EUGENE OF SAVOY).

Both figures stand in a landscape done in blue, yellow, and green. The "D.M." plate is 11½ inches in diameter, and the "P.E." 13 inches.



A POPULAR MOTTO ON EIGHTEENTH-CENTURY ENGLISH DELFT DURING WARS WITH FRANCE AND SPAIN: "SUCCESS TO THE BRITISH ARMS" ON A BRISTOL LARGE PUNCH-BOWL, WITH A CHINESE LANDSCAPE. The interior is painted with a Chinese landscape in blue, with borders of flowers, scrolls, and diaper pattern; the exterior with a river scene (diameter, 17 inches).



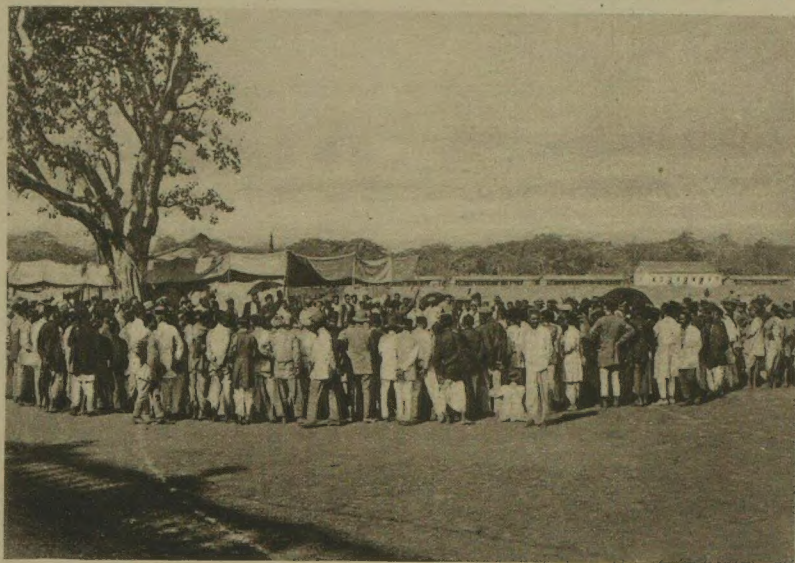
SO CALLED FROM CRUDE BLUE DASHES AT THE EDGE: A STAFFORDSHIRE "BLUE-DASH CHARGER" IN BLUE AND YELLOW, REPRESENTING WILLIAM III. AND MARY, AND INSCRIBED "W.M.R." (13-INCH DIAMETER).



PAINTED WITH A FIGURE OF WILLIAM III. IN ROBES OF STATE, STANDING IN A LANDSCAPE: A STAFFORDSHIRE "BLUE-DASH CHARGER" INSCRIBED "K.W." (KING WILLIAM) OF 13½-INCH DIAMETER.

CAMERA NEWS: A BOMBAY STRIKE; AN AEROPLANE ON "SKI"; LEIPZIG.

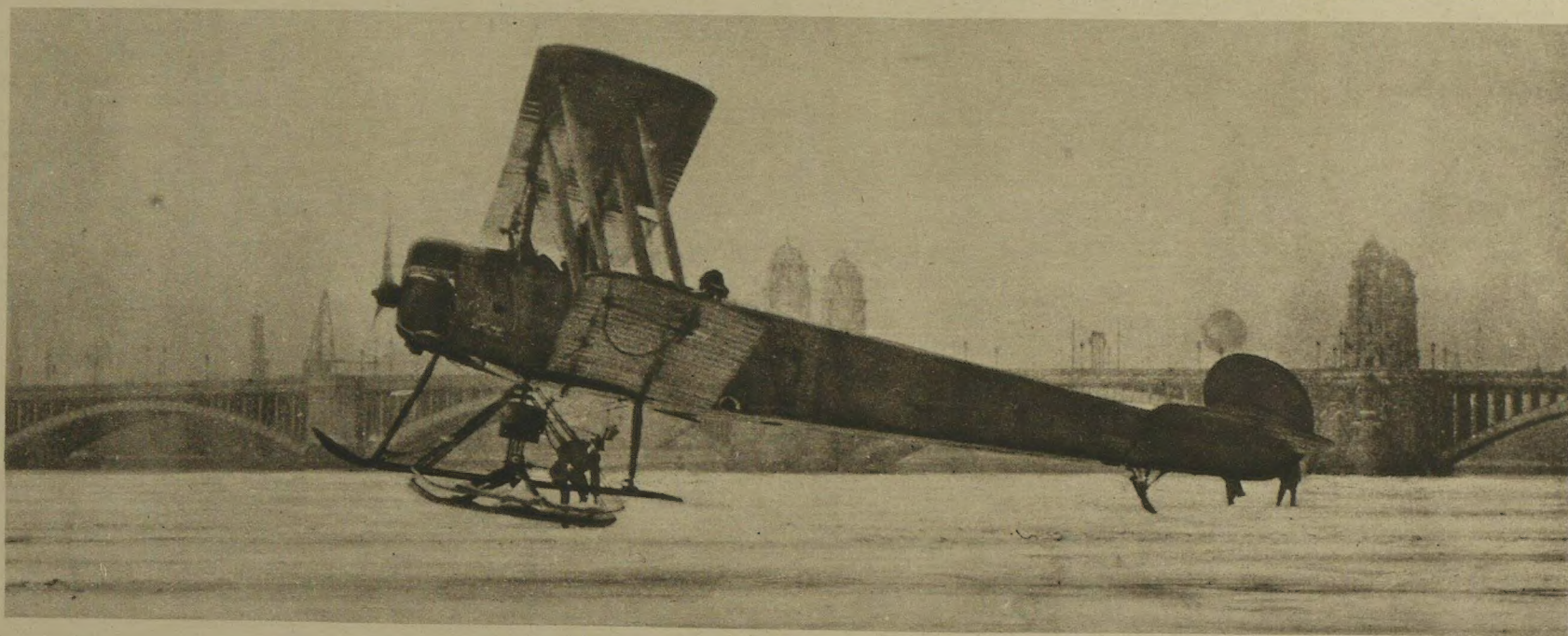
PHOTOGRAPHS BY MEYERS BROS., TOPICAL, AND PHOTOTHERK.



WHERE 200,000 UNORGANISED MILL HANDS WERE ON STRIKE FOR A MONTH: A MEETING OF STRIKERS AT BOMBAY.



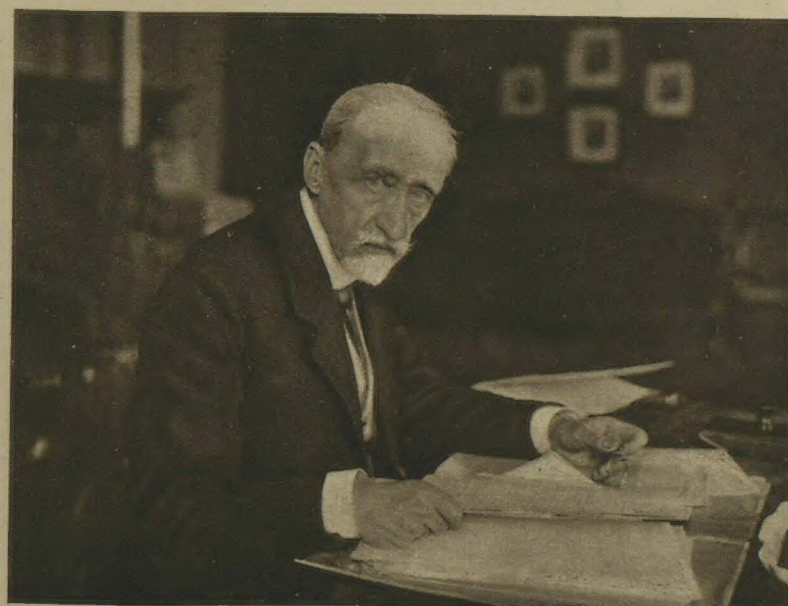
A STRIKE WHICH 6000 MEN JOINED BECAUSE TWO STONES WERE THROWN: BOMBAY STRIKERS DISCUSSING TERMS.



FITTED WITH "SKI" INSTEAD OF THE USUAL LANDING-WHEELS: A BRITISH AVRO BIPLANE WHICH LANDED ON THE FROZEN CHARLES RIVER AT BOSTON, U.S.A.



WHERE GERMAN WAR CRIMINALS ARE TO BE TRIED—IN GERMANY: THE PALACE OF JUSTICE AT LEIPZIG.



INSTRUCTED TO COLLECT EVIDENCE ABOUT GERMAN WAR CRIMINALS: DR. ZWIEGERT, A GERMAN JURIST.

At Bombay 200,000 mill hands were recently on strike for a month to obtain an increase of wages to meet the higher cost of living. They resumed work on February 2. "The strike commenced," says a "Times" correspondent, "with a handful of men at one mill. . . . Men went from mill to mill frightening the operatives into joining the strike by throwing stones and threats of violence. In one case 6000 operatives from a well-protected mill came out in a body because two stones were thrown. . . . On the inspiration of the Governor, Sir G. A. Lloyd, the mill-owners offered a shorter working day and a substantial rise. . . . A settlement committee organised by the Social Service League and

Sir Narayan Chandavarkar . . . had great influence, but the action of the *bantias* (small traders) probably had more. The mill operatives exist from pay-day to pay-day on advances in grain from the *bantias*. . . . Knowing that a bonus of a month's wages had been guaranteed, the *bantias* could afford to give an extra month's credit. When that had expired, credit dried up."—The Allied Council in Paris recently decided that the Germans should be called upon to try 46 test cases of war crime brought forward by seven different Powers (Belgium, 15; France, 12; Great Britain, 7; Italy, 5; Roumania, 3; Poland, 3; and Serbia, 1). Leipzig was chosen as the place of trial.

THE HOLY CITY UNDER SNOW: JERUSALEM ISOLATED

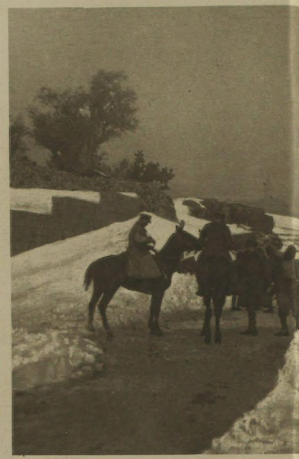
PHOTOGRAPHS BY THE AMERICAN

BY A BLIZZARD FOR THREE DAYS AND THREE NIGHTS.

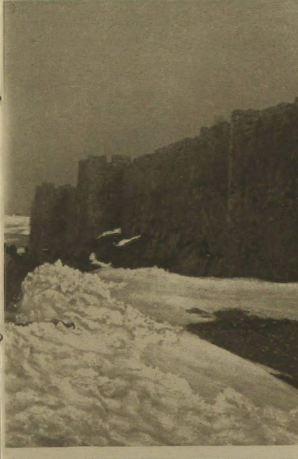
COLONY AT JERUSALEM.



THE MOSQUE OF OMAR IN AN UNUSUAL SETTING: A PHOTOGRAPH TAKEN JUST AFTER THE HEAVY FALL OF SNOW AT JERUSALEM.



SHOWING (IN THE DISTANCE) THE BRITISH ARMY OFFICERS, WITH INDIAN SOLDIERS



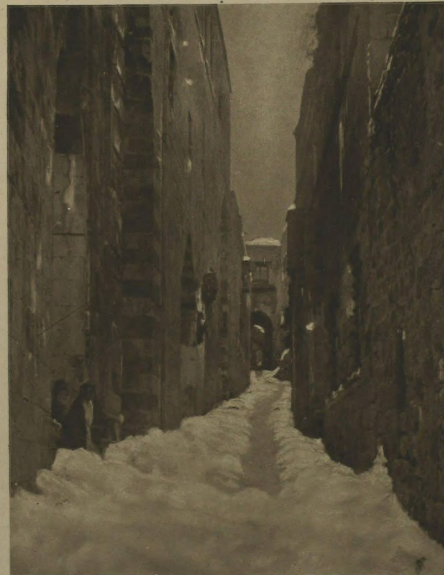
HEADQUARTERS ON THE MOUNT OF OLIVES: CLEARING THE JERICO ROAD.



FORMERLY USED AS A GALLOWES BY THE TURKS, AND PROPHESED TO FALL WITH THEM: A FAMOUS OLD BUTMI (TEREBINTH) TREE BLOWN DOWN.



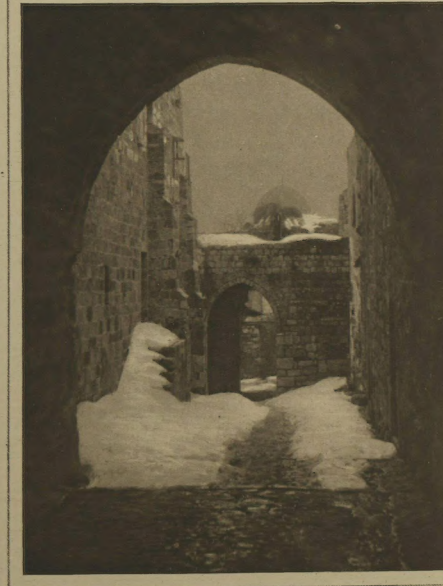
MUFFLED UP AGAINST THE COLD: INHABITANTS OF JERUSALEM IN DAVID'S STREET AFTER THE SNOW-STORM.



ALMOST BLOCKED BY SNOW SEVERAL FEET DEEP: A NARROW STREET IN AN OLD QUARTER OF JERUSALEM.



WITH LATTICE WINDOWS WHENCE MOSLEM WOMEN PEEP UNOBSERVED: A STREET LEADING TO THE MOSQUE OF OMAR.



SHOWING THE DOME OF THE MOSQUE OF OMAR IN THE BACKGROUND: A STREET IN JERUSALEM AFTER THE BLIZZARD.

Jerusalem has recently been in the throes of a severe blizzard—the worst recorded in living memory. It is very seldom that snow is seen in the Holy City, but on the evening of February 9 snow began to fall, and continued for three days and nights without cessation, during which period the streets were deserted and Jerusalem was a city of the dead. In places the snow was 30 to 40 inches deep, and as a result of the weight the roofs of scores of dwellings collapsed, while the Y.M.C.A. huts and tents of the British Army of Occupation were destroyed, as well as two of Jerusalem's three cinema halls and other edifices. With the telegraph and telephone wires down, the train service paralysed, and the roads rendered impassable

through the deep drifts, the Holy City was entirely cut off from the outside world for many days. Had it not been for the gallant work of the British and Indian troops in clearing the snow and rendering succour to the starving populace, Jerusalem would have remained snowbound for many more days. In the surrounding country thousands of sheep and goats perished, while the destruction wrought in the olive and fruit orchards is almost beyond calculation. The famous old Butmi (Terebinth) tree, which the Turks used in pre-war days as a gallows, was uprooted. This is regarded as the fulfilment of a prophecy that this tree would fall when Turkish domination ceased. It was propped with poles, and bound with bands of iron (as shown).

CAMOUFLAGE IN BYGONE SPORT: THE "STALKING" HORSE,

REPRODUCED FROM MR. W. A. BAILLIE-GROHMAN'S BOOK, "SPORT IN ART."

CART, AND COW; AND OTHER RECORDS OF THE CHASE.

BY COURTESY OF THE PUBLISHERS, MESSRS. SIMPSON, MARSHALL AND CO.



BY RIDINGER (18TH CENTURY): A STALKING-HORSE FOR WILD-FOWL SHOOTING.



CAMOUFLAGED "RED" INDIANS DEER-STALKING (SIXTEENTH CENTURY): FROM LE MOYNE'S "TRAVELS IN FLORIDA," ILLUSTRATED BY TH. DE BRY OF FRANKFURT, 1591.



CAMOUFLAGE: STALKING CART, HORSE, AND DRIVER DISGUISED WITH FOLIAGE—FROM GASTON DE FOIX'S MS. (FIFTEENTH CENTURY).



FIRST-AID FOR ANIMALS IN THE FIFTEENTH CENTURY: THE TREATMENT OF INJURED AND SICK HOUNDS—FROM GASTON DE FOIX'S MS.



THE EARLIEST PICTURE OF FIRE-ARMS FOR BIG GAME: THE EMPEROR MAXIMILIAN (1459-1551): SHOOTING CHAMOIS (C. 1504).



FROM THE EMPEROR MAXIMILIAN'S "HUNTING-BOOK" (WRITTEN 1499-1500): THE EMPEROR STAG-HUNTING.



CAMOUFLAGE AS A POACHING CONTRIVANCE BY SPORTSMEN OF THE LATE MIDDLE AGES: THE USE OF THE "STALKING COW" IN SHOOTING PARTRIDGES—FROM A DRAWING BY STRADANUS (CIRCA 1570), IN MR. BAILLIE-GROHMAN'S COLLECTION.

Mr. William A. Baillie-Grohman's remarkably interesting book, "Sport in Art" (reviewed on another page), is described by its author as "an Iconography of Sport, illustrating the Field Sports of Europe and America from the fifteenth to the end of the eighteenth century." As our illustrations, reproduced from the volume, show, it contains a number of instances of what the war taught us to call "camouflage," used for the purposes of hunting, both in mediaeval and later times. Another allusion to the war may be quoted from the author's preface to the new edition (the first appeared shortly before the war began). "If one scans these pages," he writes, "some of them will be found to forecast certain phenomena of the

great struggle. Thus, when speaking of the decadent and cruel kinds of sport to which Germans were addicted in the eighteenth century, I remarked that 'slaughter of the grossest kind achieved with the least possible trouble, fatigue, or danger to the sportsman seemed to be the principal object aimed at.' The German Crown Prince's vainglorious praise of 'a nice joyful war' betrays very much the same absence of humane instincts manifested by his ancestors a century or two earlier in some of their sports. One case of such 'decadent' sport is illustrated on our book-reviews page in the picture of a fox-tossing contest. The book itself should be read for many interesting details regarding these and numerous other illustrations.

BOOKS OF THE DAY

By E. B. OSBORN.

ONE of the chief treasures in my library—still a chaotic wilderness of books of to-day, yesterday, every day, in which I am always re-discovering something new and true—is the noble edition of "The Master of Game," by Edward, second Duke of York (written between 1406 and 1413), the oldest English work on open-air sport, which was edited by Mr. and Mrs. Baillie-Grohman. It is a literary marvel, and I know not which to admire more—the reproductions of the miniatures and drawings in the original manuscripts at Paris and Oxford, or the delightfully written notes in which the famous scholar-sportsman's profound knowledge of mediæval sport is presented. Every detail of that magnificent folio is as perfect as modern craftsmanship could make it. And it is a nearer and dearer possession to me than to the stay-at-home sportsmen, for I also have hunted big game in the Far West, and can appreciate better than they do the historic truth, never for a moment overlooked by its editors, that the mediæval sportsman was closer akin to the modern wilderness hunter than to those who indulge in such artificial sports as pheasant-shooting in this garden land of ours. Mr. Baillie-Grohman, as the late Theodore Roosevelt observes in his foreword to "The Master of Game," has known what it is to endure hunger and fatigue and face danger at need in the wildernesses beyond the seas, the like of which could be found everywhere in Europe during the Middle Ages. The mediæval sportsman, when engaged in the chase, lived much more dangerously than his modern successors; he had to oppose himself valiantly to fierce creatures which are now altogether extinct except in remote corners of the Continent, with weapons infinitely inferior to the modern sportsman's. He had to be his own gamekeeper to a great extent—to know the "nature" of his quarry and where and how to find it in unpeopled solitudes and the best means of getting close to it (there were no long-range firearms in his day) and finishing what was often a mortal conflict in his favour. That was why great captains and princes saw in the chase a true image of war, a complete training for the dreadful sport of hunting and being hunted by men. And the kings that have gone by kept their vast game preserves untenanted and guarded by terrible penalties against the poacher for the very same reason *au fond* that we keep military training-grounds—that they and their lords might possess privy wildernesses in which to learn the subtleties of the military art, its open-air strategems and varied camouflage.

"SPORT IN ART" (Simpkin, Marshall, Hamilton, Kent and Co.; 15s. net), of which the second edition now appears, will add to Mr. Baillie-Grohman's already wide circle of disciples. It is a complete iconography of the field-sports of Europe and America, from the fifteenth to the eighteenth century, and its 243 illustrations (which include a coloured reproduction of a stag-hunting scene from the Emperor Maximilian's famous Hunting-Book) form the most alluring cinematograph of four centuries of sporting history. As for the letter-

press, it is difficult to do justice to its breadth and depth of knowledge and unfailing charm of style. It was natural that mountaineering should be included, for Mr. Baillie-Grohman is one of the most famous mountain hunters, having shot bear, wapiti, and mountain sheep in the wildest regions of the Rockies and stalked chamois in the Alps. It would have been impossible to include athletic sports in a volume which, as it is, contains more than four hundred tall pages. But, since no adequate history of athletics exists, even the introductory chapters of the various Badminton Library volumes being often unsatisfactory, we should all be glad to have a book on the subject from one who probably knows more about it than any other authority living. His present volume is a notable contribution to the kind of history (the only kind really worth while, as I think) which Brunetière defined as the art of living in past ages. Who, reading only the accepted historical text-books, could tell you all about the sporting tastes of the Emperor Maximilian, the "Last of the Knights" as he was called, and of our own divine virago of a sovereign, Queen Elizabeth? But these

owl, who is being mobbed by small birds.

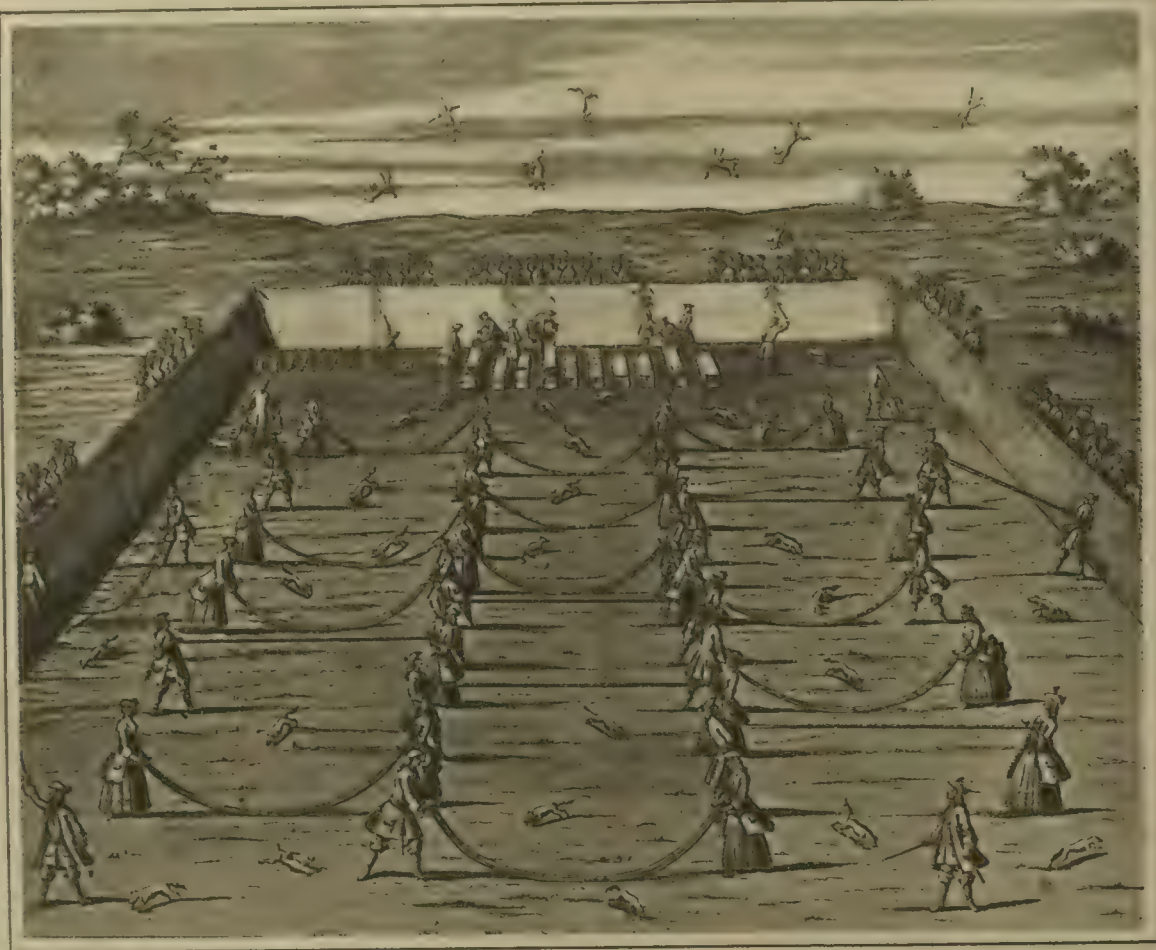
Probably Gaston de Foix knew as much as any modern sportsman about the way of approaching game under various disguises.

He gives particular directions for the use of the *charrelle*, or stalking-cart (in the West I found a hay-cart very useful for getting up to wild-fowl at the edge of a slough). Horse, cart, driver and sportsman, he says, must all be decked out in boughs and green twigs. A canvas horse or a sham cow could also be profitably employed, and a drawing by Stradanus circa 1570 (page 120), illustrates the second kind of device. As interesting as these illustrations are the pictures which show us John Casimir of Coburg's elaborate circular screens, with runways between them into which herds of deer were driven to be slaughtered. Only a German could have taken pleasure in such unsportsmanlike battues. The two Electors of Saxony, John Casimir's near kinsmen, who reigned from 1611 to 1680, have left statistics of their enormous bags.

They must have been the greatest butchers of game on record, for between them, in less than seven years, they killed 110,530 deer, 54,200 wild boar, 6607 wolves, 477 bears, and of small game proportionate hecatombs. And they found time to do all this shooting, with their extraordinarily clumsy fire-pieces, despite the fact that their territories were always in the ravaged theatre of the Thirty Years' War.

The desolating effects of the mania for hunting in bygone centuries are well brought out by Mr. Baillie-Grohman. This is a matter which has been generally ignored by academic historians. Runnymede freed England from the ferocious game-laws which remained in force for quite five hundred years longer in Germany. There the chase was as ruinous to the peasantry as a modern war. In the eyes of the small group of German potentates the tiller of the soil merely existed to minister to their pleasure. His meagre crops were destroyed by hordes of deer and wild boar, and it was a crime to build fences over which the deer could not leap. For weeks at a time every adult villager had to turn out to beat the woods and

drive deer and wild boar together, keep endless chains of watch-fires burning all night, and cut paths through the forests for the convenience of idle courtiers. Artisans had to give their labour gratuitously to construct and keep in repair the enormous hunting equipages, consisting of hundreds of wagons, while during the close season males and females alike had to manufacture and make up the miles and miles of canvas screens, from six to ten feet high, of which the "Coburg Chronicle" gives pictures strangely suggesting the great camouflage works on the West front in the war that has finally freed the Germans from game servitudes. And they shared with the Jews the colossal expense of providing the *Lappen* or sewels used to surround huge districts as a further aid in keeping game together. Death and torture were the poacher's lot, and little, if any, of the game killed ever went into the peasant's pot. Here is one of the many topics of social importance in regard to which "Sport in Art" can enlighten the arm-chair historian.



A FORM OF "SPORT" FASHIONABLE AT GERMAN COURTS IN THE EIGHTEENTH CENTURY:
FOX-TOSSING—A PASTIME INTRODUCED BY AUGUSTUS THE STRONG.

"Fox-tossing matches were held either in woods, in enclosures formed by canvas screens, or in the large courtyards. Not only foxes were tossed, but also hares and badgers and sometimes wild cats. As the terrified animals were running about leaping over the tossing slings, the centre of which lay slack on the ground, the tossers jerked them into the air. Skilled male tossers could toss a fox 24 ft. high. . . . At a famous fox-tossing in Dresden there were tossed 687 foxes, 533 hares, 34 badgers, 21 wild cats, and at the end 34 young wild-boars and 3 wolves were turned into the enclosure, 'to the terror of the noble ladies, among whose hoop-skirts the wild boars committed great havoc.'"

From Fleming's "Teutsche Jäger" (1719). Reproduced here from Mr. W. A. Baillie-Grohman's new book, "Sport in Art," by Courtesy of the Publishers, Messrs. Simpkin, Marshall and Co.

and many other curious facts are imparted by Mr. Baillie-Grohman in passing.

Particularly interesting is the picture on page 29 of Gaston de Foix's running hounds, which would form the starting-point for a dissertation on the genesis of the "long dog." To one like myself, who well knows how difficult it is for a hunter to camouflage his doings—except in so far as he can play upon the curiosity of wild animals—the picture of the German water-hunt on page 241, with a boat on the lake containing sportsmen hidden behind green boughs, is particularly intriguing. On page 261 a picture by Ridinger, a Landseer of the eighteenth century, shows the use of the stalking-horse in shooting wild-fowl. On the high prairies I often used a plough-ox for approaching wild geese, who would always alight on rising ground, whence their long necks gave them a wide survey. Another Ridinger picture (page 290) shows us the bird-snarer at work with the help of the *Moyen Duc* or long-ear

THE CAMERA "SCULPTURES" A SCULPTOR: A FRANKENSTEIN EFFECT.

PHOTOGRAPH BY MISS JANE REECE (OHIO, U.S.A.) BY COURTESY OF "PHOTOGRAMS OF THE YEAR."



"THE SCULPTOR, LIKE A SECOND FRANKENSTEIN, SEEMS OVERAWED BY HIS OWN CREATIONS": LORADO TAFT—
A PORTRAIT STUDY BY MISS JANE REECE, LATELY ON VIEW AT THE CAMERA CLUB.

That photography is an art is evident in "Photograms of the Year 1919," edited by Mr. F. J. Mortimer. Most of the originals were recently exhibited at the Camera Club. In our issue of February 28 we illustrated the camera's work in imitation of an "Old Master"—a photograph of a Dutch interior. But the modern camera, in artistic hands, has many styles, and above we show a very different manner. It might be called a 'studio' portrait in the reverse of the usual sense, the studio in

this case being that of the sitter. Of this plate Mr. F. C. Tillney writes, in "Photograms of the Year": "Now we come to the photographic picture, which, whilst recognising sound pictorial principles, leaves the styles of tradition severely alone. Miss Jane Reece, in 'Lorado Taft,' has felt diligently after an imposing effect. The sculptor, like a second Frankenstein, seems overawed by his own creations." Mr. Lorado Taft has written a "History of American Sculpture."

THE EFFECT OF BRITISH SHELLS ON ARMOUR: JUTLAND GUNNERY.

PHOTOGRAPHS SUPPLIED BY THE EDITOR OF "FIGHTING SHIPS" NAVAL ANNUAL.



"THAT SHE EVER REACHED PORT WAS SOMETHING OF A MIRACLE": A DIRECT HIT ON THE QUARTER-DECK OF THE GERMAN BATTLE-CRUISER "SEYDLITZ," AT THE BATTLE OF JUTLAND.

1. DESCRIBING the damage done to the "Seydlitz" and "Derfflinger" by British gun-fire at the Battle of Jutland, the "Engineer" says: "The German officer whose book we review tells us that 20 hits from 15-in. shell and as many more from 13.5-in. and 12-in. were traced on the 'Derfflinger' alone. He expresses astonishment that any ship could survive such a battering without going to the bottom. The 'Seydlitz,' however, fared still worse. That she ever reached port

[Continued below.]



A SHOT THAT PIERCED 11-INCH ARMOUR, WRECKING THE TURRET AND KILLING THE CREW: THE "SEYDLITZ"—FORWARD GUN-HOUSE.



WITH DAMAGED TORPEDO-NETS: A SHELL-HOLE IN THE SECONDARY BATTERY OF THE "SEYDLITZ," WHICH HAD 4 TURRETS DISABLED.

Continued.]

2. was something of a miracle. . . . The 'Derfflinger' had two of her four 12-in. turrets, which were built up of 12-in. plating, penetrated by heavy shells and completely disabled, a third being damaged by injury to the turn-table. On board the 'Seydlitz' no less than 4 out of the 5 11-in. turrets were placed hors de combat, three being penetrated. . . . In two successive hits from 15-in. shell both after-turrets of the 'Derfflinger' were disabled, and their crews, including all men in the working chambers, handing rooms, magazines, and shell rooms, were annihilated. The left-hand central photograph on this page shows "the penetration of the forward gun-house of the 'Seydlitz,' protected by 11-in. armour. The turret was completely wrecked, and the entire crew and magazine parties were killed by the shot." The extreme range at which some of the gunnery fighting took place is shown by the photographs of deck hits by plunging shells.



A SHIP THAT RECEIVED 20 HITS FROM 15-INCH SHELL, AND AS MANY MORE FROM 13.5 AND 12-INCH: A DIRECT HIT ON THE ARMoured DECK OF THE "DERFFLINGER."

Until the Great War there had been few opportunities of testing the effect of British naval shells on armour, and these photographs are consequently of unusual interest. The "Engineer" (in reproducing them) said: "They are, we believe, the first views of British gunnery results at Jutland reproduced in this country. . . . Those who have maintained that the German *communiqués* afforded no true indication of the losses and damage suffered by the High Seas Fleet in that engagement, will find their judgment vindicated by the photographs. . . . Admiral Hipper's flag-ship 'Lützow'—a sister of the 'Derfflinger'—sank, having been, in the German phrase, 'shot to pieces'; the

'Moltke' had upwards of 20 direct hits, and the 'Von der Tann' almost as many. There seems no doubt whatever that the total number of hits registered on the German ships during this encounter was considerably higher than the total received by the British Fleet. In his book on 'The Grand Fleet,' Lord Jellicoe suggests that the British armour-piercing shell in use at the date of Jutland was inferior to the German type. 'With one of the old type of A.P. shell of a particular calibre as used at Jutland,' he writes, 'the shell would, with oblique impact at battle range, break up whilst holing a certain thickness of plate, and the shell could not, therefore, reach the vitals of the enemy's

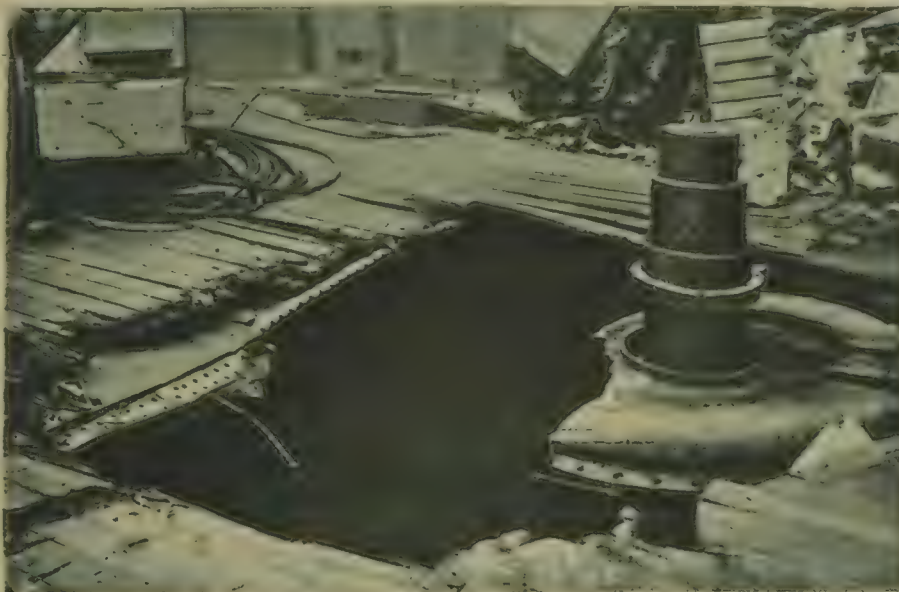
[Continued opposite.]

THE FIRST PHOTOGRAPHS OF BRITISH GUNNERY RESULTS AT JUTLAND.

PHOTOGRAPHS SUPPLIED BY THE EDITOR OF "FIGHTING SHIPS" NAVAL ANNUAL.



HOW A BRITISH SHELL PENETRATED 11-INCH KRUPP CEMENTED ARMOUR: NO. 2 TURRET OF THE "SEYDLITZ" HOLED.



SHOWING THE THICK GERMAN DECK-PLANKING WHICH INCREASED FIRES FROM SHELL-BURSTS: A DIRECT HIT ON THE "SEYDLITZ" FORECASTLE.



"REPEATEDLY HOLED ON THE WATER-LINE, WHERE THE ARMOUR WAS 11 TO 12 IN. THICK": THE "SEYDLITZ"—SHELL-HOLES IN HER SIDE.



ONE OF THREE TURRETS PENETRATED IN THE "SEYDLITZ": TWO SHELL-HOLES THROUGH 11-INCH ARMOUR.



A HIT WHICH CAUSED A FIRE IN THE MAGAZINE: THE "SEYDLITZ"—PENETRATION OF NO. 4 BARBETTE TRUNK.

Continued. ships.' Subsequent to the battle a new type of shell was produced and issued to the Navy. This improved projectile would, at the same oblique impact and range, *pass whole through a plate of double the thickness* before exploding, and could therefore, with delay action fuse, penetrate to the magazines of a capital ship. Had the Navy possessed this new type of A.P. shell at Jutland, many of the German ships, Lord Jellicoe believes, instead of being only damaged, would not have contrived to reach port. We have since learned, however, that not all the British shell failed against the German thick armour plate. Attention is directed to the views showing hits on the gun-houses and barbettes

of the 'Seydlitz.' These structures were built of Krupp cemented armour from 12-in. to 11-in. in thickness. The projectiles, it will be seen, passed clean through, and—as Commander von Hase and other witnesses testify—exploded inside with terrible effect. . . . These results do not confirm the view that our projectiles were uniformly inferior. Moreover, their large calibre made the burst extraordinarily destructive." It may be added that the two ships illustrated here—the "Seydlitz" and "Derfflinger"—were both among those scuttled at Scapa Flow. They were battle-cruisers dating from 1913. The "Derfflinger" was a ship of 26,300 tons; the "Seydlitz," 25,000 tons.



THE WORLD OF THE THEATRE.



By J. T. GREIN.

WHENEVER the British theatre is discussed I cannot help thinking of the lines which Kipling wrote in the days of the Boer War—

When you've shouted Rule Britannia,
When you've sung God Save the Queen,
When you've finished killing Kruger with your mouth.

On all sides we hear that since the war the British drama has gone down. It is nowhere. For a nation of fifty millions, our production is practically sterile. One great work like Drinkwater's "Lincoln" is hailed as a redeemer. When we compare our drama with the small countries across the Channel, such as Belgium and Holland, we may feel abashed at their intellectual superiority, their width of horizon, their indescribable love of the theatre. In Amsterdam alone in one week you could see Shakespeare's "Hamlet" and "As You Like It," to say nothing of Strindberg, Hauptmann, a few new dramas and native comedies, all of no meaner calibre than the best seen at the Criterion, or even the Haymarket.

It is true, then, that at the present moment we are in the doldrums, and the reason why is not far to seek. For one thing, there is the overwhelming competition from America. Anything that has reaped American dollars is likely to attract British managers, and our public. It is not a question of quality, it is a question of marketing. The commercial manager understands the gentle art of advertising to perfection, and, with the aid of the Press Agent, there is more talk of a forthcoming American play than of any new work of a native playwright, unless he be Bernard Shaw or Sir James Barrie. When the American play comes manned by American actors it is often a success through the punch in the acting and in the play. The American system is predatory. It has learnt a great deal from the French, and by the laxity of copyright laws, ideas, scenes, plots are often simply annexed and fathered on someone who is not their creator. Even the most correct of American managers have sometimes indulged in strangely ingenious practices. No man was whiter in business than the late Charles Frohman, yet I have heard him say that now and again he would buy a French play for the sake of a single scene in order to incorporate it into a new play of American manufacture; and what Charles Frohman did in commercial probity—how many times has it not been done in a less laudable spirit?

When American plays, on the other hand, are acted by our own people—so much less agile, so much less exuberant of temperament, so much less hustled by the producers, who look upon the stage as a baseball ground—the effect is otherwise. We then feel the coarseness of the texture, the baldness of the dialogue, the entire purpose of bamboozling the public by hurry, scurry, and sensation, much after the manner of the man who stands outside a booth in an old-world fair and proclaims the wonders within that on entrance are found to be fakes and charlatanry. Now, our playwrights are less imaginative, perhaps less dexterous, certainly more full of earnestness of purpose, possessed but rarely of the gift to pass off geese as swans. True, we have some who manufacture plays as a cabinet-maker makes cupboards; but the majority of those who work for the stage seek to develop an idea, to express something which they feel they must say, seek to reproduce, to the best of their endeavours, a mirage, if not a mirror, of life. But in their way stands one material factor, and one not to be disregarded; that few among managers will consider any play that on the surface has not money in it, is not either pleasing or daring,

and does not end happily. Should an issue logically and dramatically be a query—that is to say, the solution that leaves much to the imagination of the playgoer—the play is taboo, because it forebodes bad bookings. Should a play end in death or undoing, it has also little chance unless the manager is allied to an actor—say, a Henry Ainley, who attempts "Reparation," in spite of the knowledge that his audience will disperse in



A "REVISED" BARRIE REVIVAL AT THE ROYALTY THEATRE: MR. DENNIS EADIE AS MR. CRICHTON AND MISS JULIA JAMES AS LADY MARY LASENBY IN "THE ADMIRABLE CRICHTON." Sir James Barrie has given a new ending to his revised version of "The Admirable Crichton," and has generally "touched it up." Among other things, Crichton foresees the late war.—[Photo, by Foulsham and Banfield, Ltd.]

sadness. For the chief enemy of the theatre is the imbedded spirit of the average playgoer that entertainment and compassion are unfit to live in double harness, though there is often far deeper joy in human tragedy than

is left to private speculation; and, I say it with some trepidation, by dramatic criticism which in many cases is but handmaiden to the manager, and approaches its high mission without the consciousness of responsibility, and merely reports mainly in praise, instead of holding the scales.

The third and principal factor against the theatre is modern newspaper power, which allots columns to prize-fights and actors, and paragraphs to plays. For all that concerns the actor is considered of greater importance than that which concerns the play and the playwright, unless it be a man or woman of flamboyant personality. In France, to name one country, the drama ranks in the newspapers in importance with politics. It is a factor of national life, so ingrained in all spheres of the nation that I well remember years ago a certain telegram received in Mincing Lane—our centre of the produce trade—addressed to one of the leading firms in the sugar market and worded as follows: "Sugar market is falling and the Comédie Française is on fire." Now, can you imagine any English commercial firm telegraphing to his correspondent in Paris, "Wheat is rising and a bomb has fallen on the Lyceum"? There is the difference of mentality. Our theatre is a plaything. In France and a number of other countries the play is the thing.

Not very long ago I read a report of the municipal Council in a foremost Dutch city, where there was a fierce and yet unended discussion anent the director who was to obtain the lease of that wonderfully equipped town theatre for the next three years. A leading Councillor, a democrat, a workman by profession, got up and said: "I am astounded that there are still people who decline to consider this theatre question seriously, who begrudge the few thousands a year which the Municipality grants from the rates, who still look upon the playhouse as a house of pleasure. In my opinion, the times are past when we took our boys and girls to the theatre as a kind of reward for good behaviour. We should take them to the theatre for the cultivation of their mind in that which is great and beautiful. Talk of higher education! Is not the theatre a greater school than the class-room? Do we not give music in public places, do we not try to educate the masses by diverting their mind through art from that which is sordid and material?" Thus the

democrat! Now, let anyone in England venture to use the word educational, or that other word, elevation, even edification, in connection with the theatre, what is his reward? He is either a dullard or a highbrow. But when musical comedy rattles along—ah, then we hear acclamations of art, and a hyperbolic string of adjectives that would drive a blush into one's cheek if the heavenly gift of a sense of humour were not the natural endowment of the saner part of the population. If Mr. Fisher in his Education Bill had but allotted a tithe of his millions to the Victoria Hall, to the Repertory Theatre in the provincial cities, to the creation of one single theatre in London where not art for art's sake, but art for the people's sake, were writ large over the portals, we should soon cease "killing Kruger with our mouths," for then we should know that our rulers felt one of our crying needs. For there is no glory in being the only country in the Old World where the theatre is the Cinderella of commerce.



MR. PIM DROPS HIS INNOCENT BUT DEVASTATING BOMB-SHELL: (LEFT TO RIGHT) MR. DION BOUCICAULT AS MR. PIM, MR. BEN WEBSTER AS GEORGE MARDEN, AND MISS IRENE VANBRUGH AS OLIVIA MARDEN, IN "MR. PIM PASSES BY," AT THE GARRICK THEATRE.

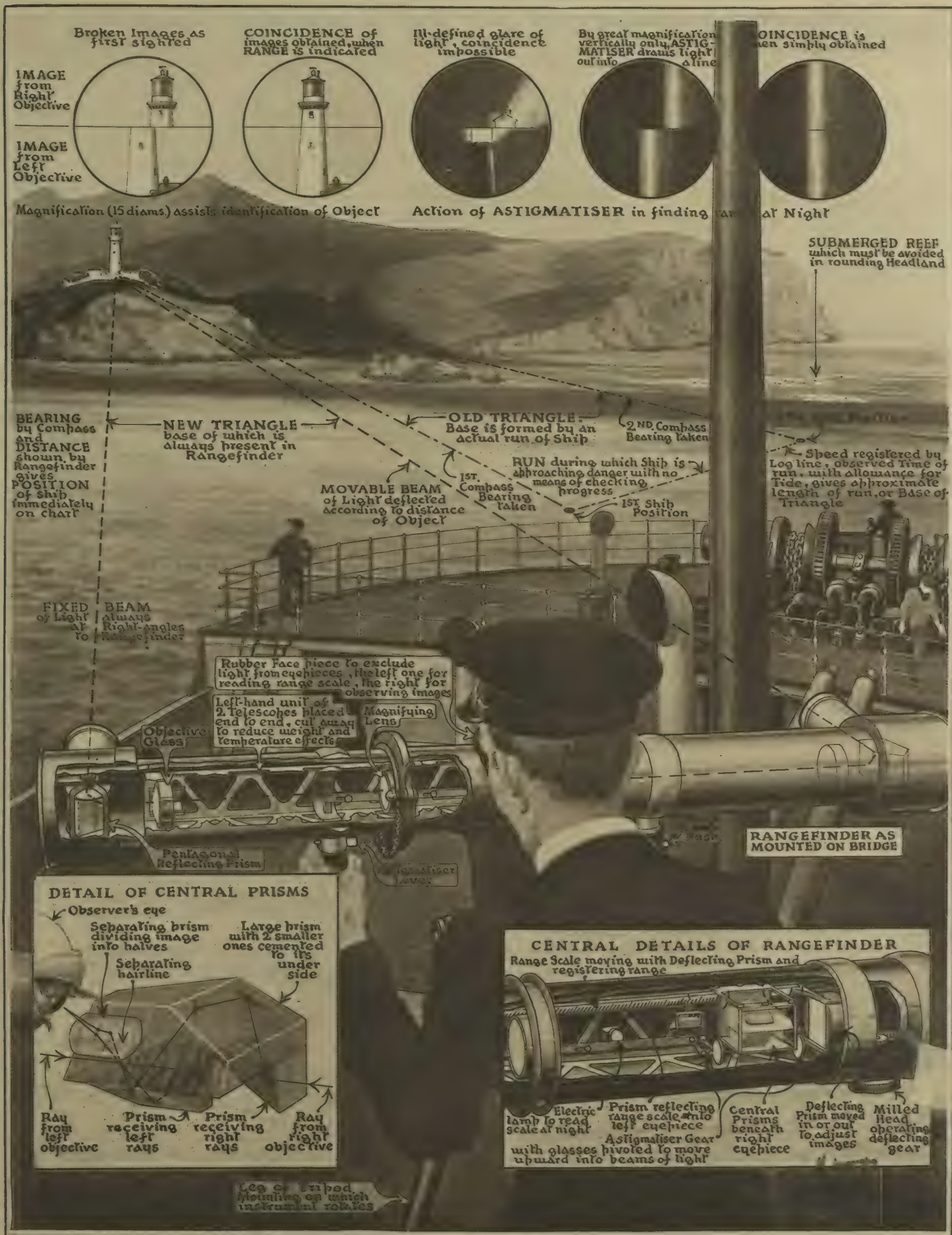
The garrulous Mr. Pim, in Mr. A. A. Milne's brilliant comedy, causes consternation to a married couple in county society by casually mentioning that, during a voyage, he had met a man whom they fear to be the wife's first husband, long believed dead.—[Photograph by Stage Photo. Company.]

in farce. Laughter alone or a great deal of love is thought a fit solace after the day's work. Now, this is a fallacy, aided and abetted by the manager, for whom there is some excuse, since the theatre in England

Since it will be my privilege to review the World of the Theatre week by week here, we will survey what other countries do to foster the Tragic Muse, and record events on both sides of the Channel.

AVOIDING A DANGEROUS, SUBMERGED REEF: SAFETY BORN OF WAR.

DRAWN BY S. W. CLATWORTHY.



FIXING A SHIP'S POSITION WITH GREAT PRECISION: A NAVAL "BARRSTER" USED FOR MERCHANT NAVIGATION.

Describing his drawing, our artist writes: "The war brought about the extension of the use of the naval rangefinder to the mercantile marine. Several of the famous Barr and Stroud rangefinder types, employed in large numbers for naval, anti-aircraft, artillery and infantry work, and nicknamed in the Services 'Barrsters,' have been adapted for navigational purposes. A ship so fitted is enabled, when within sight of land, immediately to fix her position with great precision, whereas, by the more usual methods, an approximate result only is attained after a complicated procedure giving several opportunities for error. This difference in method is explained in the drawing, where the instrument and its

action are diagrammed, with inset details, the instance chosen being the avoidance of a dangerous submerged reef in rounding a headland. The results are enhanced safety and a saving in steaming distance, due to elimination of error. The instrument has other advantages also. By continuous observation, any desired distance may be maintained; the distance and progress of floating objects which may prove a source of danger—derelicts, icebergs, or neighbouring ships—ascertained; the deviation of the compass accurately detected; and, even in a congested roadstead or harbour, the space available for mooring may be readily determined."—[Drawing Copyrighted in the United States and Canada.]

A MYSTERY OF EARLY ROME: A SECRET LODGE UNEARTHED.

(See Full-Page Illustrations on pages 416-417.)

By-PROFESSOR RODOLFO LANCIANI.

ON April 23, 1917, a merciful Providence granted us—veteran explorers of the sacred soil of Rome—a welcome respite from gloomy thoughts of the war, then raging at its height.

The embankment of the Naples Express line had given way a few yards outside the Porta Maggiore, and a few feet from the Via Praenestina, and there had been revealed the existence, at a depth of forty feet, of what was described as an enchanted palace. As soon as the descent into the bowels of the earth had been made safe—or at all events less risky—the excitement of the moment gave place to a more sedate valuation of facts—facts which were enough, however, to justify any flight of imagination.

A Lodge for secret meetings had been found, the walls panelled in bold cream-coloured reliefs, the pavement inlaid with chiaroscuro mosaics, and the vaulted ceiling moulded in painted stucco (see page illustration).

Had we been the first explorers to enter this underground sanctuary, the find would have proved, perhaps, the most valuable made in Rome in the half-century of my personal experience; but, at an unknown date, somebody had robbed the crypt of all its contents, whether of marble or bronze, leaving us to unravel the problem without any tangible clue.

As shown in the plan given here (Fig. 1), the Lodge comprises a corridor descending, with a steep gradient, from the level of the ground to a depth of forty feet, and furnished with wells (A-A) for light and ventilation; a vestibule (B), with a skylight (C); and a hall of basilical type, with apse, nave (E), and aisles (F-F'), where the congregation held its meetings, and the ceremonies of initiation were performed.

To be frank, the occasion was not the first on which such Lodges for secret or private use had been discovered in Rome. One was found on Jan. 8, 1613, in the ground floor of the Palace of Lucius Crepercius Rogatus, on the Vicus Patricius—an exact replica of the one just discovered outside the Porta Maggiore. It belonged to a group of worshippers of the Arcadian Pan (named *Luperci*), and therefore the place of honour above the altar was given to a mosaic picture representing the Wolf and the Twins.

Another was found, on Sept. 18, 1889, on the Caelian Hill, in the

ground floor of the house of a wealthy jeweller (*margaritarius*) named Manius Publicius Hilarus. In this the bloody mysteries of Cybele (*Criobolium* and *Taurobolium*) were performed.

of the Baths of Caracalla. This was a place of assembly for a Mithraic Brotherhood.

All these three discoveries were almost overshadowed by that made by Messrs. Gaston Darier and George Nicole on the Janiculum, in May 1907, when they brought to light the remains of a sanctuary in which the Syrian colony of Rome held its religious meetings in honour of the national god Baal. This sanctuary—originally built about the middle of the second century B.C., and reconstructed in the year 175 A.D., by a wealthy member of the colony named Gaionas—was levelled to the ground in consequence of the Edict of Gracchus, Præfect of the city in 377. It seems, however, that the priests, warned of the impending calamity in time, succeeded in hiding their most valuable possessions under the pavement of the chapel, with the hope of recovering them at no distant date. Alas! Fifteen and a half centuries elapsed before Messrs. Darier and Nicole had the chance of unearthing them one by one: a gilded statue of Dionysos, a portrait statue of an Egyptian King, a bust of Antoninus Pius, and other such relics of ancient art.

And now we come to the most thrilling incident in the history of this place.

It seems that at the time of Julian the Apostate (360-363), when Paganism became again, for the time being, the religion of the State, the survivors of the Syrian colony patched up, as well as they could, the remains of the Lodge and placed an old battered sitting figure (formerly a Zeus or a Hades) in the recess of the apse, under the name of Baal, or of some such Eastern deity, and inaugurated the resumption of worship with a human sacrifice. This astounding fact has been ascertained beyond any doubt, thanks to the discovery of a human skull in a receptacle right under the feet of the god. The skull, being somewhat larger than the hiding hole, had been made to fit by the removal of a section of the cranium with a sharp and well-defined cut.

Such detestable sacrifices were not infrequent in the Semitic cults. The place of honour given to the skull in the sanctuary of the Janiculum leaves no doubt about its meaning. It testifies that a human holocaust was offered to Baal on the dedication day of the new shrine, to ensure for ever the actual presence of the god in the new abode, the victim being identified with the god.

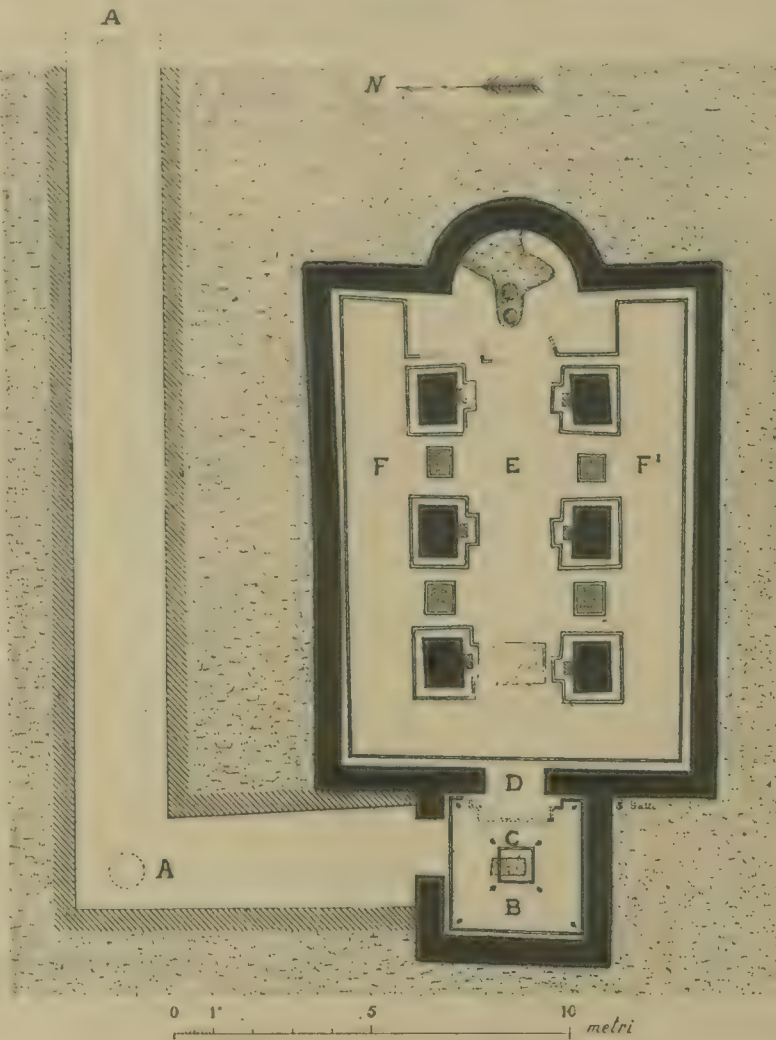


FIG. 1.—THE MYSTERIOUS SECRET LODGE FOUND UNDER A RAILWAY-EMBANKMENT OUTSIDE THE PORTA MAGGIORE: A PLAN.

(For details, see the article.)

The photograph (Fig. 2) represents a third Lodge, discovered in 1913 under the ground floor



FIG. 2.—A PLACE OF ASSEMBLY FOR A MITHRAIC BROTHERHOOD: A LODGE DISCOVERED UNDER THE BATHS OF CARACALLA.

Such practices were resorted to not only in the East and in Northern Africa, but in Rome itself, in case of dire necessity, to avert the wrath of the gods when the very existence of the commonwealth was at stake.

Livy says that in the year 215 B.C.—to expiate the incests of the two vestals Opimia and Floronia—



FIG. 3.—A HOLLOW, TRIANGULAR ALTAR DISCOVERED IN 1907: A,B,C,D, THE CAVITY IN WHICH WAS FOUND THE STATUE OF THE BRONZE FIGURE WOUND IN THE COILS OF A SNAKE.

a Gaulish and a Greek couple (*Gallus et Galla—Graecus et Graeca*) were buried alive in the Forum Boarium, in a crypt which had been used for such iniquitous purposes more than once before.

We know also that the Emperor Commodus offered human victims to the Persian god Mithras, and that he polluted the most august places of worship *stupris et humano sanguine*. Heliogabalus, Aurelian, and Julian the Apostate followed the same merciless practices. An anecdote related in Chapter XIX. of the Life of Marcus Aurelius describes how Faustina the younger, acting on the advice of some Chaldaean priests, bathed herself in the blood of a gladiator whom she had loved and

slain. Such a murder, tolerated, if not ordered, by Marcus Aurelius, must be considered as a true ritualistic human sacrifice.

Another interesting detail in this chain of discoveries is the finding of the *Triangle* as a symbol (or one of the symbols) of the sect. It must have come into use at a late period, probably in the first half of the fourth century of our era. I have discovered or witnessed the discovery of some twenty or twenty-five Mithraic Lodges, beginning from the one established at Ostia by Lucius Agrius Kalendis (found 1858), and ending with that of Caracalla's Baths, found seven years ago, and I have met but once with an altar or receptacle of triangular shape. The Syrian sanctuary on the Janiculum contained two such triangles—one in the centre of the apse, which we found already tampered with, and another, much larger, at the opposite end (Fig. 3), which, on being struck with a hammer, sounded hollow. The terra-cotta slab which sealed it having been removed, on Feb. 8, 1908, a receptacle or hiding-place was found, and at the bottom of this was a bronze figure wound up in the coils of a snake (Fig. 4). The snake had been provided with its favourite food—eggs, the shells of which appear distinctly in the photograph.

This discovery has given rise to great discussion among specialists. I refer the reader to George Nicole and Gaston Darier's "*Le Sanctuaire des Dieux Orientaux au Janicule*" (Rome, 1909) and Gauckler's "*Le Sanctuaire Syrien du Janicule*" (Paris, 1912), from which excellent works I have borrowed the illustrations of the subject.

* * * * *

To return to the newly found crypt by the Porta Maggiore. We have failed to establish any

connection between the subjects represented in the stucco reliefs and any known superstitious or mysterious cult practised in Rome at the beginning of the second century after Christ. * When we consider that among the subjects represented in the stucco panels are the Rape of Helen, jugglers and conjurers, Sappho leaping from the Leucadian Rock, Pygmies, the Rape of Ganymede (see page illustration), foot-races, the Skinning of Marsyas, Mænads, Victories, Cupids, school-teachers (Fig. 5), panthers, and scores of such incongruous figures or groups, we find it impossible to establish a *fil conducteur* among so many varieties. And we cannot overlook the fact that the place of honour in the front of the apse is given to a figure of Victory, while other representations of the same goddess are scattered all over the crypt.

The secret of the place, the purpose of the occult worship of the members of the Lodge, will never be known, any further exploration of the



FIG. 4.—WITH SHELLS OF EGGS PROVIDED AS FOOD FOR THE SNAKE: THE BRONZE FIGURE FOUND IN THE TRIANGULAR ALTAR.

site being made impossible by the four express railway lines which run on the top of the embankment. The position is certainly unfortunate, but in some cases archaeological research has to give way to the exigencies of modern requirements.



FIG. 5.—FROM THE SECRET LODGE OUTSIDE THE PORTA MAGGIORE: "THE SCHOOL-TEACHER."

A MYSTERY OF ROME UNEARTHED: A SECRET LODGE FOR OCCULT WORSHIP DISCOVERED IN A RAILWAY EMBANKMENT.



ONE OF THE REMARKABLE STUCCO PANELS OF THE SECRET LODGE OUTSIDE THE PORTA MAGGIORE: THE RAPE OF GANYMEDE.



THE LODGE WHOSE SECRETS MUST REMAIN UNRAVELLED: THE MEETING-PLACE UNEARTHED FROM A RAILWAY EMBANKMENT.

In an article given on the two preceding pages are the fullest possible details of a very remarkable discovery at Rome—an event which happened as far back as April 1917, but could not be illustrated in this country before the present time. The find was a result of the embankment of the Naples Express Line giving way a few yards outside the Porta Maggiore, and revealing the existence of a strange chamber at a depth of 40 feet. Investigation proved that this was a Lodge for secret meetings, and that the walls were panelled in cream-coloured reliefs; that the pavement was inlaid with chiaroscuro mosaics; and that the vault ceiling was modelled in painted stucco. Unfortunately,

a previous entrance had been made at some earlier and unknown date, and the crypt had been robbed of its contents. As a result, it is not possible to reconstruct with any certainty of accuracy the history of the sanctuary. Now, as Professor Lanciani points out in his article, "the secret of the place, the purpose of the occult worship of the members of the Lodge, will never be known, any further explorations of the site being made impossible by the four express railway lines which run on the top of the embankment."—[Copyright Photographs.]

GLASS FLOWERS AS RECORDS: THE ART OF CARBON PENCIL AND FLAME.

BY COURTESY OF THE "SCIENTIFIC AMERICAN." PHOTOGRAPHS BY PUBLISHERS' PHOTO-SERVICE.



THE FIRST STEP IN MAKING A GLASS FLOWER: HEATING A TUBE OF GLASS IN A GAS FLAME (HIDDEN BEHIND THE LEFT HAND).



THE SECOND STEP IN THE PROCESS: DRAWING OUT THE GLASS TUBE INTO A THREAD WITH A BULB AT THE END.



THE FOURTH STEP: MODELLING THE GLASS BULB (OPENED AT THE TOP) WITH A CARBON PENCIL INTO THE FORM OF A FLOWER.

THE art of glass-blowing as applied to natural history is the subject of these remarkably interesting photographs from the "Scientific American," which says of them: "Creative effects at which no painter or sculptor could afford to scoff are possible to the expert handler of forceps, carbon pencil, and gas-flame. One extremely interesting by-path (of glass-blowing) is the construction of glass models for museums. . . . At an institution like the American Museum of Natural History, we find an expert in this art (Mr. Herman Miller) continually at work. The glass to be blown usually comes in the form of tubes of various sizes and colours, and from these can be made almost anything in the way of animal or vegetable. . . . The first step toward any model is always the heating of the tube of glass in the gas

flame, preparatory to blowing it into the desired shape. . . . Every high school student, in the physics or chemistry laboratory, has heated a thin tube of glass until it was possible to draw it out into a thread and finally see it snap off; and that is what Mr. Miller is doing (in the second photograph). Only he stops before he reaches the breaking-point, long enough to assure himself that he has drawn out his thread to just the right length and thickness. Then he breaks off the end of the tube—in the case shown, after it has assumed the form of a glass rod with a small tube on one end. The next picture shows us clearly what it is that the operator is working toward. He has broken open one end of the rod, after softening it again in the flame, and now he holds the piece in the heat of the gas jet, while with a carbon pencil he models

[Continued below.]



ADDING DETAIL BY WELDING WHILE THE GLASS IS RED HOT FROM THE FLAME AND MALLEABLE: FIXING LITTLE BRANCHES TO THE PETALS.



REPRODUCING MARINE FLORA IN GLASS: ATTACHING TINY SPINES TO THE MAIN STEM OF A GLASS MODEL OF A SEA PLANT HELD OVER A GAS FLAME.

[Continued.]

it gradually into the form of the petals. The carbon, of course, is not affected in any way by the degree of heat employed in this operation; and the glass can be worked by a skilled man into any shape whatever, and made to assume any form which he may have in mind. But even with this operation he is not at the end of his resources. A very difficult bit of modelling, such as would be required to form the stamens and other protruding parts of the flower, is replaced by a comparatively simple job of welding. So we show the glass modeller adding little branches to the ends of his petals.

He merely takes a small piece of glass and touches it to the main flower at the point where the latter is red-hot from the flame. . . . When coloured spots or stripes are to be added to the main body of the flower, the coloured glass is put on in this same way. But flowers and such simple things are by no means the limit of the modeller's skill. In fact, his best and most instructive work lies in other fields. . . . When we magnify tiny creatures, we find them to be of wonderfully complicated structure; and the manufacture of a glass model to represent one of them is no laughing matter. Mr. Miller

[Continued opposite.]

MODELLED IN GLASS: PROTOZOA; A SEA SPIDER; LITHOCIRCUS.

By COURTESY OF THE "SCIENTIFIC AMERICAN." PHOTOGRAPHS BY PUBLISHERS' PHOTO SERVICE.



SIX MONTHS' WORK IN MAKING ENLARGED GLASS MODELS OF MARINE PROTOZOA: (L. TO R.) *THOLSPIRA* (MAGNIFIED 300 TIMES); *LITHOCIRCUS* (500 TIMES); *COLOZOUM* (100 TIMES); AND *TRYPANOSPHERA* (200 TIMES).



MODELLING A SEA SPIDER: MR. HERMAN MILLER MAKING A PYCNOGENID IN GLASS—MAGNIFIED 25 TIMES ITS NATURAL SIZE.



REPRODUCING IN GLASS A TINY SEA CREATURE THAT MAKES GLASS FOR ITSELF: MR. MILLER MODELLING A LITHOCIRCUS.

Continued.

has assembled the parts of *Trypanosphaera* (on the extreme right in the upper photograph, right-hand page) into a model representing this little denizen of the deep with a magnification of 200 diameters. This one piece of work represents six weeks' labour of the most careful and painstaking kind. It appears to be a mass of transparent bubbles, one within the other, and yet all connected in a single group. This is but one of a series of models intended to bring the members of the protozoa family, the one-celled animals, before our eyes. This group includes the most minute animals and the simplest forms

of animal life. The *radiolaria* are *protozoa* which manufacture for themselves tiny domiciles of silicious material—really glass, just as much as is the material in which Mr. Miller preserves their forms for the human eye to contemplate. Some idea of what these creatures are capable of, and, incidentally, of what the glass-modeller is capable, may be gleaned from the group picture showing models of four varieties as they appear when magnified from 100 to 500 times." As mentioned above, the modelling of this group occupied Mr. Miller for six months.

FOOTBALL'S HUGE POPULARITY: "SOCCER"—CUP-TIE INCIDENTS.

PHOTOGRAPHS BY I.B., TOPICAL, BRITISH ILLUSTRATIONS, AND NEWSPAPER ILLUSTRATIONS.



1. BRISTOL CITY v. BRADFORD CITY, AT ASHTON GATE, BRISTOL: HEAD-WORK.

3. A MISKICK BY A "SPURS" BACK SCORES FOR ASTON VILLA: CLAY (LYING IN THE CENTRE) SENDS THE BALL THROUGH HIS OWN GOAL.

4. A RECORD CROWD FOR THE WHITE HART LANE GROUND AT TOTTENHAM: SOME OF THE 52,000 SPECTATORS OF THE TOTTENHAM HOTSPUR v. ASTON VILLA MATCH.

2. KICKING A GOAL BACKWARDS BY A SOMERSAULT: LITTLE SCORES FOR BRADFORD.

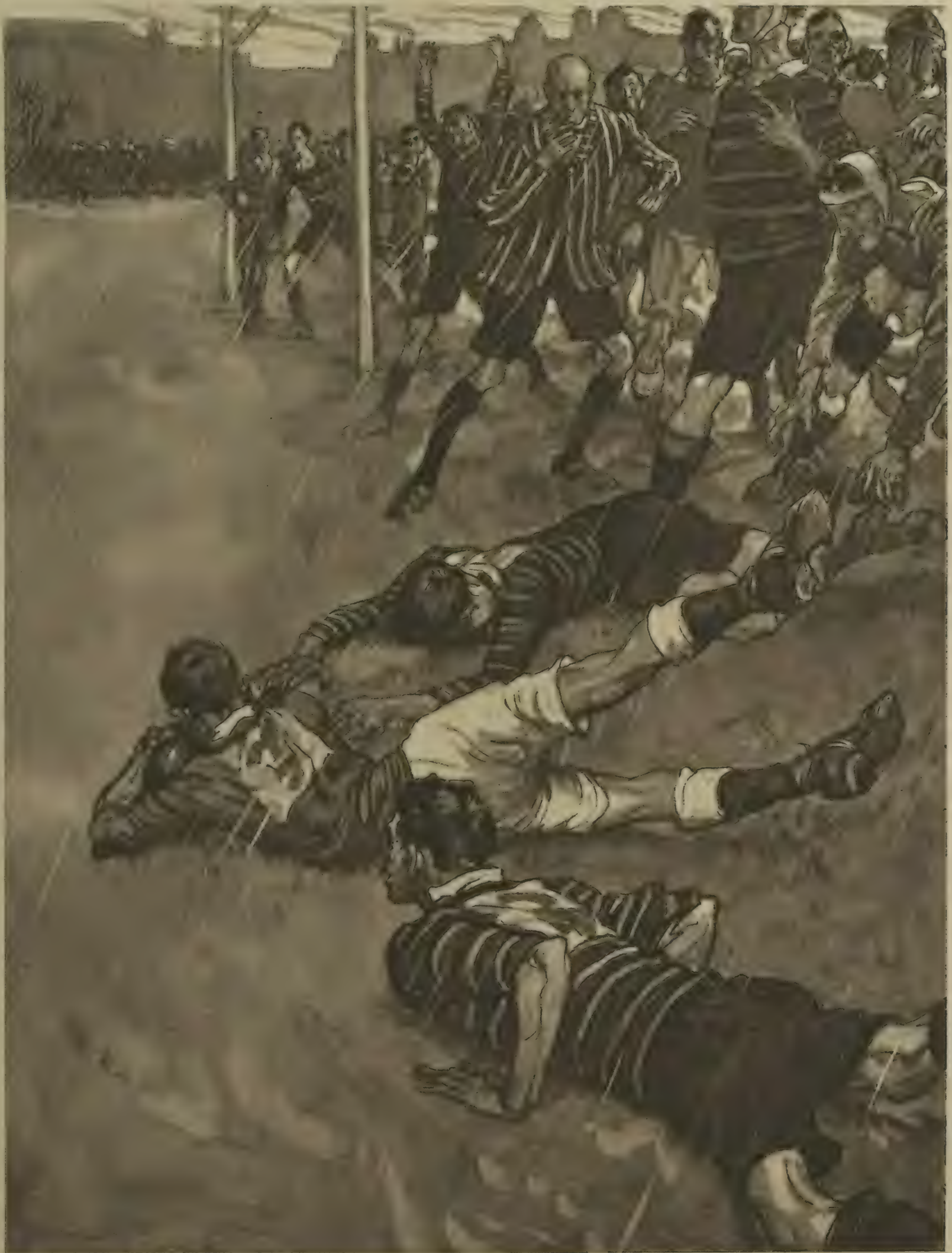
5. WHERE OVER 61,000 PEOPLE WATCHED THE CHELSEA v. BRADFORD MATCH: STEWARDS WITH MEGAPHONES MARSHALLING THE CROWD AT STAMFORD BRIDGE.

The enormous popularity of football was shown by the crowds that watched the Fourth Round of the Association Cup: nearly 200,000 people were present at the four games. The spectators at the great "Soccer" events include a larger "well-to-do" element than heretofore. The amount of gate money aggregated over £16,000 for the four matches.

Tottenham Hotspur (the "Spurs") had bad luck, being beaten by a goal (the only one scored) kicked by mistake by one of their own backs, Clay, one of the best players on the ground. Bradford's goal was also remarkable. The ball came to Little as he had his back to the Chelsea goal: by a somersault he kicked it over his head as he fell.

"RUGGER" AS A POPULAR ATTRACTION: THE ARMY v. THE R.A.F.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



THE ARMY VICTORIOUS OVER THE R.A.F.: LIEUT. P. E. R. BAKER JONES, R.F.A., AN ARMY HALF-BACK, SECURES A TRY IN THE SECOND HALF OF THE MATCH.

Rugby football, being played, as it is, mainly by amateurs from the Public Schools and Universities, officers in the Services, or medical students from the hospitals, has never attracted the enormous crowds to be seen at Cup-Tie matches and other big "Soccer" events. There is a noticeable tendency, however, towards a great increase in the number of spectators at important "Rugger" matches. This is not surprising when it is considered that the Rugby game, with its "scrums," rough-and-tumble tackling, picking-up and passing, provides a much more thrilling spectacle for the onlookers (at least in the

opinion of its devotees) than its Association rival. Three thousand people, among whom were the King, Prince Albert, and Prince Henry, attended the Services' final at Queen's Club on March 6, when the Army defeated the R.A.F. by 3 goals and 2 tries (21 points) to 3 tries (9 points). The R.A.F. team had a stronger pack, but was weaker outside, and the Army halves and three-quarters made good use of their opportunities. Heavy rain came on during the second half of the game. The King shook hands with the teams before the match.—[Drawing Copyrighted in the United States and Canada.]

HERONS AT HOME: PHOTOGRAPHS TAKEN IN A TREE-TOP.

PHOTOGRAPHS BY C. W. R. KNIGHT.



AFTER THE RETURN TO ITS LAST-YEAR'S HOME: A HERON LEAVING ITS NEST.



A PARENT AS SENTINEL: AN OLD HERON WATCHING OVER NEWLY HATCHED YOUNG.



DINNER-TIME: THE PARENT BIRDS WATCHING THE YOUNG ONES SWALLOWING FOOD DISGORGED FOR THEM.



PLAYING AT FEEDING-TIME: YOUNG HERONS (WHICH ARE ALMOST READY TO FLY) AMUSING THEMSELVES.

The month of March marks the annual return of the herons to their breeding-places, where, at the top of the most inaccessible trees, they set about repairing the dilapidated remains of last year's homes. By the middle of April, most of the herons have laid their full clutches of eggs. The photographs here reproduced were obtained by fixing the camera to the top of a tall oak, focussing the nest, and then waiting for interesting incidents to occur. Regarding the illustrations, we note: (1) A heron leaving the nest, with its

extraordinarily long wings, looks remarkable; (2) Newly-hatched herons are covered with a shaggy, slate-coloured, hairy growth. One of the parents is always on the nest by their side; (3) When the young herons are sufficiently developed to stand, they welcome the return of a parent, with load of fish, eels, or moles, and are delighted when it disgorges a meal for them; (4) During the long waits between meals, the young ones, then almost ready to fly, spend much time in preening their bluish-grey feathers, squabbling, and pretending to feed one another.

Messrs. SOTHEBY, WILKINSON, AND HODGE

Will hold the following important Sales by Auction at their Large Galleries, 34 and 35, New Bond Street, London, W. 1

EACH SALE MAY BE VIEWED FROM FRIDAY, MARCH 19, UP TO THE MORNING OF SALE.

TUESDAY, MARCH 23, at 2.30 p.m.—TWENTY-SIX ILLUMINATED MANUSCRIPTS and EIGHT FIFTEENTH-CENTURY BOOKS, printed on VELLUM, from the Collection of HENRY YATES THOMPSON, Esq., of 19, Portman Square, W.1.

THE FOURTEEN ENGLISH MANUSCRIPTS include such famous works as the Life and Miracles of St. Cuthbert, the Carrow Psalter, the Salvin Horae, the Psalter of John of Gaunt, and the Horae of Elizabeth of York, wife of Henry VII. Also one of the only three known bindings executed at Winchester during the Twelfth Century, and a superb Thirteenth-Century Manuscript of the Apocalypse.

The SEVEN FRENCH MANUSCRIPTS include four noble volumes from the Library of Jean, Duc de Berri, one of the greatest of mediaeval bibliophiles, with others that belonged to Prigent de Coëtivy, René of

"EMARICDULFE," 1595; and William Shakespeare's "VENUS AND ADONIS," 1599.

Illustrated Catalogues may be had as above, price 2s. 6d. each.

WEDNESDAY, MARCH 24, at 1 p.m.—OIL PAINTINGS from Purley Park, near Reading, the property of



A "HOLY FAMILY," BY RAPHAEL.

Sale March 25.

the Trustees of the late Major Storer, comprising examples of the Italian, French, Dutch and English Schools, and including a fine flower piece by Van Huysum; an interesting Eeckhout; a portrait of a lady, a portrait of Admiral Keppel, and a portrait of William, fourth Earl Fitzwilliam, by Sir Joshua Reynolds; a portrait of the Hon. Mrs. Storer, by Sir Thomas Lawrence, etc.

Also two superb portraits of Charles I. and Henrietta Maria; a Landscape by Ruysdael; and a small genre picture by Van Mieris, the property of the Right Hon. Lord Braye. A Madonna and Child by an Early Flemish Master, and three other Pictures of the Netherlandish School, a Child's Head by Van Dyck, and two other pictures of the Flemish School, the property of Mrs. Best; two portraits by Sir H. Raeburn, the property of C. H. Holme, Esq.; with other important pictures, the property of Lord Cranworth, Sir Thomas Buxton, Bt., etc.

Catalogues may be had as above. Illustrated Catalogues, containing 11 plates, price 2s. 6d. each.

THURSDAY, MARCH 25, at 1 p.m.—A remarkable Collection of DRAWINGS BY OLD MASTERS, the property of THE MARQUIS OF LANSDOWNE, K.G., including fine specimens by Simone Memmi, Corregio, Luini, Canaletto, Guardi, and other Italian Masters; a superb Poussin, and a series by Boucher; two drawings traditionally assigned to Holbein, others by Rubens and Vandyck, and four by Rembrandt, one of them taking rank among the

most important drawings of the master's later period. Also interesting drawings by H. P. Bonington, J. Constable, J. S. Cotman, J. Downman, W. Hogarth, J. Hoppner, Sir T. Lawrence, Sir J. Millais, G. Morland, Alfred Stevens, J. M. Whistler, Sir David Wilkie, Richard Wilson, and other MASTERS OF THE ENGLISH SCHOOL, the property of J. P. HESELTINE, Esq., 196, Queen's Gate, S.W.

Illustrated Catalogues containing 48 plates, price 2s. 6d.; also plain copies, may be had as above.

FRIDAY, MARCH 26, at 1 p.m.—WORKS OF ART, including very important Italian Bronzes, by or attributed to Donatello, Verrochio, Riccio, Jacopo Sansovino, Giovanni da Bologna, Domenico Beccafumi, etc. Terra-cottas by Desiderio da Settignano, Luca della Robbia, and the follower of Donatello known as "The Master of the Naughty Child"; carved wood figures of the North Italian, South German and Tyrolese Schools; Italian Majolica, including



A PAGE FROM THE PSALTER OF JOHN OF GAUNT.

Sale March 23.

Lorraine, Louis of Anjou, Bastard of Maine, and Antoine Grand Bastard of Burgundy.

The FIVE ITALIAN MANUSCRIPTS include a remarkable Psalter of Paduan Origin, c. 1300; the Gospel Book of Pope Pius II.; the Psalter of Cosimo dei Medici, Pater Patriae; the Breviary of Duke Hercules of Ferrara, and the Horae of Dionora, Duchess of Urbino.

The EIGHT PRINTED BOOKS—all vellum copies—date from 1456 to 1493, and include two books from the press of Fust and Schoeffer, Mainz; a magnificently illuminated Pliny, Venice, 1472; First editions of Valturius De re Militari; Verona, 1472; and Ptolemy, Cosmographia, Ulm, 1482; and two lavishly decorated historical works published by Verard.

Illustrated Catalogues, containing 50 plates, price One Guinea, may be had of the Auctioneers, and of Mr. Lathrop C. Harper, 437, Fifth Avenue, New York.

On TUESDAY, MARCH 23, immediately after the Sale of the Yates Thompson Manuscripts, a REMARKABLE VOLUME OF SHAKESPEAREANA, the property of R. F. Burton, Esq., of Longner Hall, near Shrewsbury, containing—"PASSIONATE PILGRIM," 1599; W. Shakespeare's "LUCRECE," 1600; Thomas Middleton's "GHOST OF LUCRECE," 1600; E. C.



A FINE FLOWER PIECE, BY VAN HUYSUM.

Sale March 24.

a dish by Orazio Fontana; Rhodian, Spanish, Rouen and Delft pottery, Meissen and Berlin Porcelain; a Limoges enamel plaque by Pierre Reymond, 1562; Oriental rugs, etc., the property of Mrs. Best (formerly known as the Zeiss collection).

A cabinet with paintings by Rubens, a remarkable stained-glass window in five panels, with portraits of Henry VII. and Elizabeth of York, three fine pieces of tapestry, c. 1600-1700, early Irish Seal Matrices, an English silver-gilt porringer, cover and tazza, 1656-7; and a Charles II. silver-gilt cup and cover, 1678; a few pieces of fine English Eighteenth-Century porcelain; the property of the Right Hon. Lord Braye.

Also two tapestry maps from the Sheldon looms—the earliest established in England—the property of H. Birkbeck, Esq., Westacre, Swattham, Norfolk; a large and important gallery table with top of Breccia marble, the property of the Marquis of Lansdowne, K.G.—A bronze by BENVENUTO CELLINI, and another attributed to Bartolomeo Bellano, the property of A. T. Godfrey, Esq., and Italian Renaissance furniture, the property of the Earl of Leicester; and old English furniture, the property of the Dowager Lady Tankerville.

Illustrated Catalogues, containing 24 plates, price 7s. 6d.; also plain copies may be had, as above.



A STAINED-GLASS WINDOW, WITH EFFIGIES OF HENRY VII. AND ELIZABETH OF YORK, AND ROYAL ARMS.

Sale March 26.

LADIES' NEWS.

THERE were a number of well-known people at the sale at 35, Grosvenor Square—lent by the Duchess of Somerset, who organised it—in aid of the several good causes to which her Grace is so consistent and generous a friend. It is not the intention of the Duke and Duchess to spend the season in town, so their house will be let later on. Queen Alexandra visited the sale about four o'clock, and stayed until nearly five. It was a charming incident when her Majesty stopped an extremely pretty little girl about five, in a white chiffon and lace frock, with a basket slung in front of her filled with floral button-holes. Of these Queen Alexandra bought several, talking to the child meanwhile. With the Queen was her granddaughter, Princess Maud. It was noticeable that the grandmother and grand-daughter were dressed almost exactly alike in closely fitting coats and skirts of black velvet trimmed with dark fur. While Queen Alexandra wore a dignified hat trimmed with silver sequins and a high lace aigrette, Princess Maud's head-gear was rather a saucy-looking soft-crowned black velvet toque trimmed with fur.

The Duchess of Wellington was buying, wearing a long and lovely ermine coat, and a large dark-brown hat draped with a net veil to match. The Grand Duchess George was there, selling at the Russian Red Cross stall; and so was the Grand Duchess Marie, whose mother was a niece of Queen Alexandra, and who is very handsome. She was dressed in silver-grey silk cloth, and wore a smart hat in a darker shade of grey. I believed that her father, the Grand Duke Paul, the youngest uncle of the late Tsar, had escaped the slaughter of the Imperial family. Before the war he lived in Paris, having been banished from Russia by his nephew the Tsar because of a morganatic marriage. Lady Egerton, however, told me that he was murdered by the Bolsheviks. Like all Russians, he no doubt went back to his beloved country to fight, and so was slain. Lady Egerton is herself a Russian, so is sure to know. Countess Torby had a wonderful Russian Court dress in grey velvet, heavily and very beautifully embroidered in silver, to dispose of for the cause. Lady Egerton gave a very handsome Russian drawn-linen bedspread for the same purpose. Lord Headley explained that he was travelling in hats for Viscountess Gladstone, who had a hat stall. Mr. William Gillette was concerned with the disposal of a small vase, which was, he said, a mascot and would secure to anyone their dearest wish and all their wishes. Yet one noticed no desire on the part of those present to rush home, sell all they had, and buy it!



THE CHARM OF TAFFETAS.

This costume, so reminiscent in many ways of the Directoire period, is carried out in smoke-grey taffetas, and is piped with black velvet.

There are times when a well-screwed-on and capably filled head is a useful possession. Quite a girl went to the house of a friend the other day and found her sitting crying her pretty eyes out. Her mother, an invalid, had collapsed, and was so weak she could not speak. "When did she last have food?" asked girl number one. It transpired that she had not been able to eat breakfast, and had eaten very little supper. Out rushed the "young visitor" to the nearest chemist for a pot of Brand's chicken essence. Soon the dear mother was ever so much better, quite cheerful, and so grateful for nourishment that she could so easily take and assimilate, which the juice of the best chickens, extracted by a little heating, without water or any other substance whatsoever, decidedly is. The girl who called pointed out the necessity for having a small supply of Brand's invaluable essences of beef, mutton, or chicken in the house, as when exhaustion follows lack of proper sustenance there is nothing like these essences to restore strength. They have splendid stimulating and exhilarating properties. A course of Brand's essence proves valuable to anyone at all run down. Although prices of meat are so high, the products of this famous British domestic industry have in no way altered, but are still of their well-known standard quality. It is extraordinary how easily people forget the necessities of the human engine and let it run down for want of stoking. Brand's essence is the very finest kind of petrol for the human engine.

The Royal Amateur Art Society will have the annual Exhibition this year from May 2 to May 5. Sir George and Lady Cooper have lent their beautiful house, 26, Grosvenor Square, for it. Lady Cooper, who is the daughter of the American millionaire who was known as "Silent Smith," has taste in a marked degree, is a lover of beautiful things, and has the means to gratify her wishes. The house will, therefore, be a beautiful setting for what is always a most interesting exhibition. Kate Greenaway drawings and specimens of women's work in the eighteenth century will be shown in the loan collection. Owners of such willing to lend them should write to the Hon. Sybil Legh, Artillery Mansions, Victoria Street. Lady Inglefield, who is President of the Anglo-Belgian Bucks and Beds Lace Association, intends showing some old lace-maker's candlesticks and implements, and also proposes to have an old cottager to make lace at the Exhibition. Lady Inglefield is starting a lace-making school in Bucks. The National Trust has given her the Old Court House at Long Crendon. The pupils will be her crippled girls of over eighteen who are unfit for any other kind of work. The

[Continued overleaf.]



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Oak-Panelled Jacobean Lounge



FROM our illustration, which shows a portion of the Oak-Panelled Jacobean Lounge designed, executed and exhibited by Harrods at the Ideal Home Exhibition, held recently at Olympia, readers may in some measure gather with what success Harrods interpret the spirit and atmosphere of other days.

It is because Harrods organisation of Furnishing Experts—Artists, Designers, Decorators, Colourists, men steeped in the lore of the various historic periods—invariably bring to every piece of furnishing work a more-than-usual taste and artistry and knowledge that Harrods Furnishings are to be found to-day in so many notable homes throughout the land.



The Oak-panelled Jacobean Lounge shown above, has a richly decorated 'barrel' ceiling, a carved stone chimneypiece, and furnishings correctly characteristic of that most interesting period.

The lower picture illustrates Harrods Reproduction in half timber and brick of a portion of an Elizabethan Manor House. This formed the exterior of the exhibit.

All interested are invited to write for "The Golden Age of Elizabeth" and new brochure, "Interiors."

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LONDON SW 1

(Continued.)

removal of a number of these girls from London to the country is in itself a good work.

The Duchess of Atholl acted as hostess last week at a subscription dance for the National Memorial to Dr.

Elsie Inglis. It was given at the Suffolk Street Galleries, which now boast an excellent dancing floor and a thoroughly up-to-date orchestra. It was a prettysight that dance, for there were lots of charming girls in pretty frocks, and also lots of partners for them. I could have wished to see more smiling faces during the dances — there were plenty in the intervals. I was told by a lady who goes to many dances that to connect merriment with dancing is bad form. Dear me I and I remember, not so very long ago, when I saw a Royal Duke, a handsome Duchess, a

foreign Prince, another Duchess, and most of the personages of one of our most aristocratic counties romping through several sets of quadrilles, each set trying to get the most fun out of it. I confess I enjoyed watching the latter much more than the dancing at the Suffolk Galleries, when the gliding and tripping feet were the sole suggestions of enjoyment. Faces might have been of those engaged in a solemnity. That their owners did enjoy themselves I know, because quite generally it was said that it was the nicest and best dance for some time. Her Grace of Atholl went early, stayed late, and looked charming in dark blue and gold brocade and dark blue chiffon, wearing strings of pearls over dark classically dressed hair, and an emerald and diamond necklet. Countess Annesley wore a delightful emerald-green satin and chiffon dress, the skirt accordion-pleated and the bodice a-glitter with emerald sequins. A band of emerald sequins was worn in the fair hair, with a little wing over each ear. One of those long, handsome, uncurled ostrich feathers, which are called fans but seem more efficacious as ticklers, was carried set in a jewelled mother-o'-pearl handle. Lady Helen Boyle, sister of the young Earl of Shannon, wore a large pierced tortoiseshell comb at one side of her beautiful and well-coiffured Titian-red hair. Her dress of glacé silk was russet shot with silver and finished with écreu lace.

Lace, as I have said before in these columns, is to play a very conspicuous and wholly graceful part in our coming fashions. It lends itself splendidly to secure the pannier-effect without clumsiness which is one of the up-to-date marks of spring frocks. The new models at Marshall and Snelgrove's are now in, and are causing the usual flutter in the dovescotes. Among them are several delightful things in lace, which has one great advantage in these days of necessity for many evening frocks. It can be rearranged at intervals over different coloured slips, and makes its *rentrée* as a new possession. The variety and beauty of the dresses at Marshall and Snelgrove's celebrated salons give the happiest augury for a season of pretty clothes.

Pears is a name that stands for what is best in toilet preparations, and the Pears' Golden Series adds lustre to that reputation. Lavender Bath Salts in their dead-gold canister will soon be a necessity in every well-found bath-room. I have used no such efficient softener of water, and no other such refreshing and invigorating addition to a bath. The dental paste is everything that can be desired for cleansing, freshening, and keeping hygienic the teeth and mouth. The toilet cream is just right for massaging gently into face, neck, and hands, and will be found not only delightful to use, but of effect speedy and satisfactory in bracing the skin, keeping it smooth and free from blemish, however much exposed it may be. Eau-de-Cologne Bath Crystals are also delightful in use, and easy to carry about. In addition, the series includes Speedy shaving powder, Opaque shaving stick — of these men friends give me

the highest commendation — Talcum powder, Dental powder, Solid Brilliantine, Baby powder, and, last but not least, red lip salve, invaluable in keeping the lips soft and smooth through the many changes of temperature and winds that our climate imposes.—A. E. L.



ENGAGED TO MAJOR C. BRADSHAW:
MISS VIOLET DUCKWORTH-KING.

Miss Violet Duckworth-King is the only daughter of the late Sir Dudley Duckworth-King, fifth Baronet, of Wear House, near Exeter, and the Dowager Lady Duckworth-King, 4, Walpole Street, Chelsea. Major Cecil Bradshaw, late Queen's Bays, is the only son of Mr. Octavius Bradshaw, J.P. and D.L., of Devon.—[Photo. by Elliott and Fry.]

foreign Prince, another Duchess, and most of the personages of one of our most aristocratic counties romping through several sets of quadrilles, each set trying to get the most fun out of it. I confess I enjoyed watching the latter much more than the dancing at the Suffolk Galleries, when the gliding and tripping feet were the sole suggestions of enjoyment. Faces might have been of those engaged in a solemnity. That their owners did enjoy



ENGAGED TO THE HON. PHILIP CARY:
MISS ESTHER MILDRED LEON.

Miss Esther Mildred Leon is the only daughter of Mr. and Mrs. Leon, of 1, Hans Place, S.W. The Hon. Philip Cary is the younger living son of Viscount and Viscountess Falkland. He was born in 1895, and is a Lieutenant in the Grenadier Guards (Special Reserve). He was twice wounded in the war.—[Photo. by Vandyk.]

WARING & GILLOW'S EXCEPTIONAL REDUCTIONS IN MADE-UP Axminster and Wilton Carpets.

THESE are finely woven carpets offered at great reductions for quick clearance on account of requirements of space, and they are subject to being unsold according to each day's sales. Below are specimen items from this wonderful stock:—

No.		Size.	To-day's Value.	Clearance Price.
			£ s. d.	£ s. d.
363	Bordered Wilton ...	8 ft. 3 in. by 5 ft. 6 in.	7: 9: 6	3: 15: 0
400	do. ...	7 6 " 8 3	13: 3: 9	6: 10: 0
376	do. ...	8 9 " 6 9	13: 5: 0	6: 17: 0
254	do. ...	8 6 " 8 3	14: 7: 9	8: 10: 0
242	do. ...	9 6 " 7 6	15: 0: 0	9: 17: 0
189	do. ...	9 9 " 9 9	24: 6: 0	16: 10: 0
123	do. ...	9 0 " 9 0	16: 13: 6	8: 15: 0
251	do. ...	9 6 " 8 3	19: 0: 0	12: 12: 0
240	do. ...	10 0 " 7 6	12: 10: 0	8: 10: 0
280	do. ...	10 3 " 9 0	20: 15: 0	14: 10: 0
226	do. ...	10 3 " 9 9	20: 5: 0	10: 10: 0
165	Bordered Axminster 10	6 " 9 9	23: 10: 0	17: 10: 0
204	Bordered Wilton ...	11 6 " 7 6	17: 5: 0	12: 10: 0
114	Bordered Axminster 11	0 " 9 9	15: 5: 0	7: 15: 0
115	Bordered Wilton ...	11 3 " 8 0	20: 15: 0	14: 10: 0
119	do. ...	11 0 " 8 9	22: 5: 0	12: 10: 0
225	do. ...	12 0 " 7 6	19: 15: 0	14: 10: 0

No.		Size.	To-day's Value.	Clearance Price.
			£ s. d.	£ s. d.
232	Bordered Axminster 12 ft. 0 in. by 9 ft. 9 in.	18: 12: 0	13: 10: 0	
253	Bordered Wilton ...	12 9 " 10 6	26: 0: 0	18: 10: 0
244	do. ...	12 6 " 12 0	34: 5: 0	25: 10: 0
374	do. ...	13 4 " 9 0	23: 15: 0	17: 10: 0
412	do. ...	13 0 " 10 0	29: 7: 6	21: 0: 0
264	do. ...	13 0 " 12 0	31: 5: 0	19: 10: 0
224	Bordered Axminster 13	6 " 9 9	20: 15: 0	16: 10: 0
427	do. ...	14 3 " 9 9	39: 5: 0	19: 10: 0
391	Bordered Wilton ...	14 0 " 12 0	32: 15: 0	26: 10: 0
375	do. ...	14 9 " 11 3	33: 7: 6	27: 10: 0
358	Bordered Axminster 15	0 " 9 9	37: 16: 6	19: 10: 0
396	do. ...	15 3 " 12 0	27: 12: 6	19: 10: 0
398	do. ...	16 6 " 12 0	29: 17: 6	24: 0: 0
379	Bordered Wilton ...	16 9 " 11 3	32: 19: 6	22: 10: 0
163	Bordered Axminster 17	0 " 12 0	51: 12: 6	39: 10: 0
357	do. ...	18 6 " 14 3	48: 0: 0	38: 10: 0
355	do. ...	18 9 " 12 0	33: 5: 0	26: 10: 0

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Fortunate indeed are those whose business is founded upon principles rather than upon expediency. The three cardinal principles of Tootal Policy are—Sound and standardised goods with fixed prices. Certain and easy identification of these goods by selvedge-mark or label, to enable the public to always recognise them at the retail counter. A full and unequivocal guarantee of all goods to ensure the complete satisfaction of the purchaser.

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SCIENCE JOTTINGS.

CONCERNING TORTOISES.

THOUGH tortoises are not exactly "Common objects of the country," they are yet creatures so well known among us that we fail to show them the deference



CONVERTING "K" GUN-BOATS INTO MERCHANT SHIPS AT COWES:
A GENERAL VIEW OF THE WORK ON BOARD.

An effort to reduce the shortage of tonnage—and thus, perhaps, the price of food—is being made at Cowes, where a number of gun-boats of the "K" class are being converted into merchant ships at the yards of Messrs. J. Samuel White and Co.—[Photograph by Alfieri.]

which we so commonly display towards the great and distinguished. For the tortoise is a very wonderful animal. There seems never to have been a time when he was not a tortoise. For the record of his race goes back far into the mists of Time. Right at the very beginning of the Triassic Age, which takes us back, according to some authorities, some nine million years, there was still a tortoise. Now, the whale, the elephant, and the horse we can trace back to quite insignificant ancestors, which began their upward struggle a mere two million years or so ago. The tortoise is, indeed, "blue-blooded." His ancient lineage is, however, not his only claim to distinction. He is unlike all other vertebrates, for he alone lives inside his skeleton: the rest hide it, more or less successfully, beneath layers of fat and muscle.

When we think of the tortoise as a creature which lives within a shell, we, for the most part, fail to realise that

this shell is made up, as to the upper part, of the spines of the backbone, and of the ribs, plus a number of accessory plates intercalated between the ribs; and, as to the lower part, of the breast-bone, plus a similar addition of bony plates not found elsewhere among the vertebrates. Our failure to realise this remarkable arrangement of bones is largely due to the fact that these bones are decently masked by a series of symmetrically disposed horny plates.

How this strange transformation has come about seems to be indicated by what obtains in that strange marine representative of the family, the "Leathery Turtle" or "Huth." In this the great back shield is made up of innumerable bony plates, interlocking to form a kind of mosaic. Beneath this is a thick layer of "blubber," and under this are the ribs; as well defined as ribs should be. But even here the backbone shows unmistakable evidence of degeneracy, due to the unyielding character of the bony shield. It would seem that, in the ancestral tortoise, which we have yet to find, the skeleton was embedded in muscle, while the skin was protected by an armature of bony plates similar to that of the alligators and crocodiles of today. As these skin-plates welded together to form a solid piece, so the muscles of the back, from lack of use, degenerated so that the back shield became lowered, as it were, down on the ribs, and eventually fused with them.

To this day young tortoises start in life with distinct ribs; but they soon lose their identity by fusion with the originally separate skin-armature. The only muscles which are now left are those which appertain to the limbs, neck, head and tail, and such as belong to the viscera. In the course of time, variants on this type have arisen. These are found

in the water-tortoises and the marine turtles. In the first-named the club-shaped feet have become transformed into webbed feet; and in some the bony back-shield has greatly degenerated, forming no more than a great leathery plate stiffened by a few ribs. In the turtles the fore limbs have become changed into paddles, resembling those of the whale and the penguin, and those ancient sea-dragons, the ichthyosaurs and the plesiosaurs, for example.

It has been tacitly implied that we ought to exhibit no great surprise at the degenerate condition of the dorsal buckler in the water-tortoises, because the habitat of these creatures affords them comparative immunity from attack; while with the land-tortoises, on the other hand, on account of their sluggish movements, protection from predatory animals was necessary.

But now has come a surprise. At a recent meeting of the Zoological Society of London, Mr. G. A. Boulenger, of the British Museum of Natural History, exhibited a land-tortoise which has gone one better than any tortoise or turtle which has ever lived: inasmuch as it has contrived to dispense entirely with ribs, and the accessory



REMOVED FROM GUN-BOATS BEING TRANSFORMED INTO CARGO-STEAMERS:
DISCARDED TORPEDO-TUBES AND OTHER WAR FITTINGS, AT COWES.

Photograph by Alfieri.

bony plates of the back, and with the bony shield on the under surface of the body as well; so that the "shell" is perfectly soft and leathery. This, in a land-tortoise, is

[Continued overleaf.]

URODONAL

and GOUT.

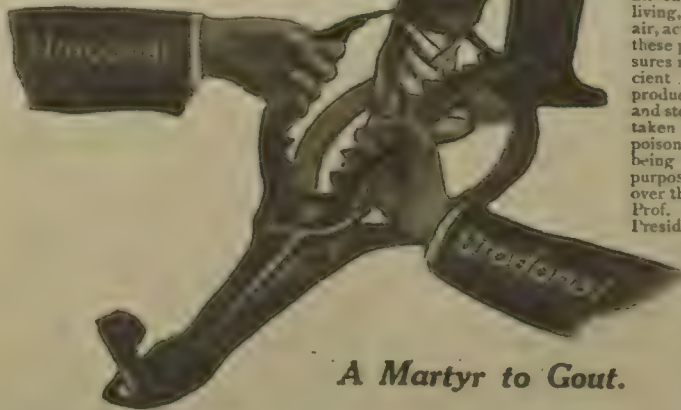
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is to Rheumatism and Gout what Quinine
is to Fever.



A Martyr to Gout.

What is Gout?

Gout, in common with Rheumatism, is caused through arthritis (excess of uric acid in the blood). Nevertheless, excess of uric acid does not always imply the presence of gout, whereas goutiness invariably points to excess of uric acid.

Gouty subjects should therefore know that they are manufacturing too much uric acid, and should take steps to remedy the condition by careful dieting, avoiding all excess or errors in living, leading an open-air, active life, etc. Even these precautionary measures may prove insufficient to prevent overproduction of uric acid, and steps will have to be taken to eliminate the poison as fast as it is being formed. For this purpose physicians all over the world (including Prof. Lancereaux, late President of the Paris Académie de Médecine) recommend the use of URODONAL, which is thirty-seven times more active than lithia, as a solvent of uric acid, while possessing the additional advantage of being absolutely harmless (unlike other remedies of a similar kind), and not causing injury to the heart, brain, stomach, kidneys, or other organs, even when taken in large and repeated doses.

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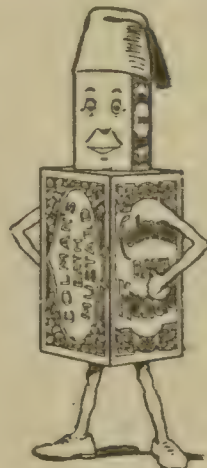
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WHEN worried or overworked, don't go straight to bed to toss about half the night without rest. Get into a Mustard Bath first. As you lie there a feeling of repose steals over you. The blood which goes to your head and makes you sleepless is drawn away and distributed over the body. Your nervous system is fed through the pores of the skin and steadies down. You go to bed soothed and refreshed ready for a sound natural sleep.

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Use Colman's Bath Mustard especially put up for the bath. Or simply take two or three tablespoonfuls of ordinary Colman's Mustard; mix it with a little cold water and stir it round in your bath.

An interesting booklet by Raymond Blathwayt will be sent free of charge on application to J. & J. Colman, Ltd., Norwich.



(Continued)

indeed wonderful. But in consonance with these changes the animal has changed its mode of life. No longer does it play the rôle of the sluggard, but, on the contrary, exhibits all the agility of the lizard. When pursued it scuttles for shelter to crevices in the rocks. And to this end the body has lost its characteristic dome-shape and become quite flat. If tracked to its retreat it resists capture by inflating its body so as to wedge itself firmly into its hole, and it is only with the greatest difficulty that it can be dislodged. This creature (*Testudo loveridgii*) was recently discovered by Mr. A. Loveridge in the neighbourhood of Dodoma, East Africa, and he also succeeded in obtaining young specimens which provided another surprise. For these have the typical dome-shaped body, and, furthermore, have a complete and typical chelonian skeleton which, for the most part, disappears as maturity is approached. Herein we have another illustration of the "Recapitulation Theory." That is to say, of the theory that an animal climbs its own ancestral tree in the course of its development, though this record is often masked by conditions imposed by adaptations to later environments. But that is another story.

W. P. PYCRAFT.

On examining the recent Press announcements of Messrs. Brown and Polson we find that they have changed the name of their raising powder, "Paisley Flour," to "Raisley." The change of name, which does not imply a change of quality, removes all doubt which may have existed as to the nature of this article. "Raisley" (formerly named Paisley Flour) is the *sure* raising powder which, by virtue of its effectiveness, has gained for itself a permanent place in homesteads throughout the world. Mixed in the proportion of one part "Raisley" to eight parts ordinary flour, it ensures perfect baking.

Madeira is experiencing a very full season this winter, and the leading hotels have many well-known people among their guests, among them being the Countess Annesley and the Countess of Cromartie. April, May, and June are the loveliest months of the year in Madeira.



THE FIRST OF ITS KIND IN GREAT BRITAIN: A MOTOR SPIRIT STORAGE STATION INSTALLED AT ALDERMASTON, ON THE BATH ROAD, BY THE A.A. AND M.U.—FILLING A CAR'S TANK.

The Aldermaston station is the first of a series being established by the Automobile Association and Motor Union throughout the country, to reduce the cost of fuel distribution. The A.A. makes no profit on the spirit sold. The installation consists of a Bowser storage tank and pump, and a new Pelapone engine and electric generating-set. Tyres can also be inflated, and water is laid on for radiator purposes.—[Photograph by Topical.]



GERMAN HELMETS AS ROAD "METAL": A UNIQUE SURFACE AT CROYDON, WITH A CAPTURED GERMAN GUN BEING HAULED OVER IT.

German helmets were captured in tens of thousands towards the end of the war. Large quantities of them stored at Croydon, not being of immediate use for any other purpose, have been laid down as a road surface in the large enclosure where thousands of captured German guns are parked, to be distributed as trophies to various centres.—[Photograph by C.N.]

Fine weather, bright sunshine, and a cool breeze, coupled with wonderful flowering trees and shrubs, make Madeira the Garden of the Atlantic. The Casino Pavao has a magnificent ballroom, where dances take place daily. Visitors indulge mostly in tennis, sea-bathing, and excursions by motor or on horse-back. Passages to Madeira are now available by several steamship lines, including the Royal Mail, Booth and Yeoward lines. A simple but complete guide to the Island, with coloured maps and many illustrations showing the wonderful scenery, can be had from Messrs. Thomas Cook and Son, Ludgate Circus, E.C., price 4s. 6d.

"The Stage Year Book," edited by Lionel Carson (*The Stage*, 1s. 6d. net), is a volume whose 240 pages contain more amusing and useful information than one would have believed possible for eighteenpence. It includes articles on the Paris, Australian, and American Stage; on new ventures and old associations; on the cinema, and in fact, on every idea and subject in any way connected with things theatrical. Other features are a pictorial record of plays of the year, and an excellent reproduction of Mr. Frank Dannell's portrait of Mr. Fred Terry as "The Scarlet Pimpernel."

The fifty-fourth Annual Edition of Debre's "House of Commons and the Judicial Bench, 1920," edited by Arthur G. M. Hesilrige (Dean and Son, Ltd.), is this year a historic document as well as the usual excellent work of reference which we expect. Turn over its pages and the first thing which catches your eye is the name "Nancy Witcher (Viscountess Astor) . . . Coalition Unionist . . . has sat for Sutton Div. of Plymouth since November 14, 1919." It is curious, but the first sight of that feminine Christian name makes one feel the emancipation of woman more than any amount of references to Lady Astor, M.P. by the daily Press! "The House of Commons and the Judicial Bench," of course, gives much useful and up-to-date information which is invaluable, and it also provides an excellent list of Technical Parliamentary Expressions and Practices, and many illustrations of armorial bearings.

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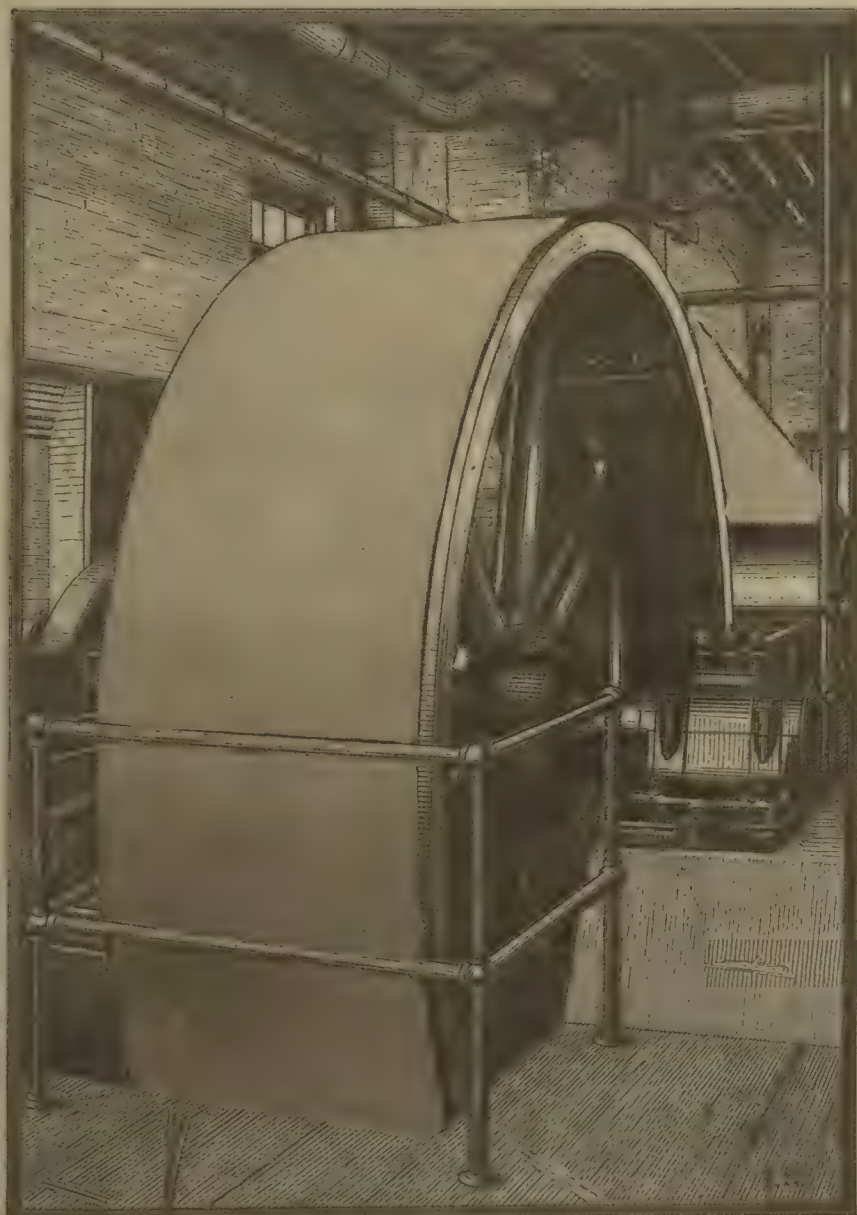


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CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

H F L MEYER.—Your valuable contribution to hand with thanks.

H WILLIAMSON (Whalley, Lancashire).—The *British Chess Magazine* is still in existence, and the annual subscription of 12s. may be forwarded to the publishers, Messrs. Walbrook and Co., Ltd., 13-15, Whitefriars, E.C.4.

R JOHNSTON (Dalmellington).—We will give both your problems consideration, but we would like to say that there are very few young players nowadays that would care to face a four-mover under any circumstances.

E M LANE (Clapham).—We make it a rule that all problems should be submitted on a diagram. We waived this in your case—to find, the moment we used your Forsyth notation, that in one of your ranks you give nine squares instead of eight. Please send a proper diagram.

P S SHERMAN (West Ealing).—The construction of your problem is correct enough, but the idea has been used a thousand times over. Try something more original.

CHESS IN LONDON.

Game played in the Championship Tournament of the City of London Chess Club between Messrs. J. H. BLAKE and B. W. HAMILTON.

(Vienna Game.)

WHITE (Mr. B.)	BLACK (Mr. H.)	WHITE (Mr. B.)	BLACK (Mr. H.)
1. P to K 4th	P to K 4th	17. Kt takes P	P to Q 4th
2. Kt to Q B 3rd	Kt to K B 3rd	18. Q to B 3rd	R to R sq
3. B to B 4th	B to B 4th	19. Kt to K 3rd	R to R 7th
4. P to Q 3rd	P to Q 3rd	20. Kt to Kt 4th	B to Kt 5th (ch)
5. P to B 4th	P to Q R 3rd	21. P to B 3rd	Q to Kt 8th (ch)
6. P to B 5th	P to Q Kt 4th		

Both this and the last move seem late of time. There is nothing gained by driving White's Bishop back one square in such a position.

7. B to Kt 3rd P to B 3rd
8. Q to B 3rd Q Kt to Q 2nd
9. K Kt to K 2nd Q to Kt 3rd
10. P to K Kt 4th

White's advantage is apparent to the most casual glance, and it is difficult to discover how Black can extricate himself without disaster.

11. P to Kt 5th Kt to Kt 5th
12. Kt to Q sq B to Kt and
13. P to K R 3rd Castles Q R
14. P takes Kt P takes P
15. Q to Kt and R takes R (ch)
16. Q takes R P to Kt 6th

A rather desperate adventure, if there is not a miscalculation somewhere. Possibly the strength of White's reply was overlooked. Kt to B sq is the only feasible defence.

17. Kt to B sq R to R 5th
18. P takes B R takes Kt
19. B to K 3rd Q to Kt 7th
20. Q takes Q R takes Q
21. R to B sq K to Kt sq
22. R to B 2nd R to Kt 5th
23. R to R 2nd P takes P
24. B to Q sq R to B 5th
25. B takes R P takes B
26. P takes P Kt to K 4th
27. Kt to Q 2nd Kt to Q 6th (ch)
28. K to B sq Kt takes P (Kt 4)
29. B to Kt 3rd Resigns.

White's forcible and accurate play well deserved to win, and after the first ten moves he never permitted the issue to be doubtful.

CORRECT SOLUTION OF PROBLEM No. 3826 received from Lieut-Col F L Velson (Philadelphia); of No. 3828 from Th Bjornstad (Norway), John F Wilkins (Alexandria), and M J F Crewell (Tulsa Hill); of No. 3829 from H Champion G W Kidd (Worthing), M J F Crewell, H B (St Leonards-on-Sea), E J Gibbs

(East Ham), Th Bjornstad, G Pratt (Streatham Park), and C A Rowley (Yatton).

CORRECT SOLUTIONS OF PROBLEM No. 3830 received from R J Lonsdale (New Brighton), Lund-Houghton, A H H (Bath), H Grasett, Baldwin (Farnham), H W Satow (Bangor), Herbert Russell (Leicester), G Stillingfleet Johnson (Seaford), C A P, A W Hamilton-Gell (Exeter), J S Forbes (Brighton), Joseph Willcock (Southampton), R C Durell (South Woodford), J C Hamer, Léon Ryiski (Belfast), J C Farrer (Bournemouth), Jas C Gemmell (Campbelltown), J C Stackhouse (Torquay), A B Wynne Willson (Hereford), and P W Hunt (Bridgwater).

PROBLEM No. 3831.—By A. M. SPARKE.

BLACK



WHITE

White to play and mate in two moves.

SOLUTION OF PROBLEM No. 3829.—By J. R. NEUKOMM.

WHITE

1. K to Kt sq

2. Mates accordingly

BLACK

Any move

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SIEGE BATTERIES.

IT was the same with all our various batteries as with our battalions and other units during the war. In respect of valour, efficiency, and accomplishment there was little or nothing to pick and choose between them. It is only a question, from the historical point of view, as to which of those units has so far had its achievements presented to us in the truest and most interesting light. Horace tells us that there were plenty of brave men before Agamemnon, but that the memory of their exploits has been utterly lost for want of a proper chronicler of their fame.

This remark does not apply to "Siege Battery 94 during the World War," whose well-produced record (with gun illustrations and a fine Ordnance Survey war-map) has just been published by Werner Laurie, with an introduction by Lieut.-Colonel D. A. Sandford, D.S.O., who raised the battery and commanded it up to September 1918. This battery itself would be the last to claim special military pre-eminence over any of its kindred units, and only accounts itself exceptionally felicitous in the choice of its historian—who was also its final commander—Major Charles E. Berkeley Lowe, D.S.O., M.C., who began his war career in the London Scottish as a scout private under his younger brother, Second-Lieutenant Norman McGregor Lowe, D.C.M., fated to fall in action at Vermelles when acting as chief Scout Officer to the 1st Brigade.

Ex uno disce omnes—"From one example you may judge of all"—and that is why we happen to have selected "Siege Battery 94" as a representative type of its kind, which did so much in helping us to win the war, though it is a kind about which the British public has never possessed very clear notions. Perhaps the word "siege" as applied to such batteries has been to blame for this misconception of the "man in the street," who thought of a huge 9.2 howitzer, throwing a shell of some 295 lb. a distance of about six miles as what used to be called a "piece of position," such as was mounted in regular siege operations for the reduction of fortresses, but without any mobility at all.

Yet, as a matter of fact, these so-called siege-batteries of ours were always on the move from place to place, and not to be differentiated from our field-guns proper save in respect of the comparative slowness of their movement, though with their caterpillar tractors in lieu of horses they could average about three miles an hour—the normal rate of infantry on the march—not only on roads, but also across fairly facile country. Without such locomotive power these siege-batteries, so called, could never have escaped capture by the Germans as they did,

[Continued overleaf.]

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That is a remarkable fact. But it is no more remarkable than the fact that ardent cigarette smokers will suffer with throat trouble for years without discovering the cause.

Immature tobacco in a cigarette, plus dust, produces smoke which is bitter to the taste and harsh in its action upon the delicate membrane of the throat.

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Continued.]

for example, with most admirable skill in the enforced retirement of the Fifth Army (Gough's) after the great German attack of March 1918.

The personnel of such a siege battery—and that of No. 94 had mainly consisted of North-Countrymen from Durham and elsewhere—numbered about 230 officers and men; and that its average distance from the front line, two miles or so, afforded no special immunity from enemy fire may be inferred from the lengthy roll of honour, or

list of casualties, appended to Major Lowe's most interesting and illuminating record, not only of scientific heavy gunnery, but also of individual acts of gallantry and heroism.

For example, about a fortnight before the Armistice "cease fire" sounded all along the far-flung battle line from the sea to Switzerland, the battery was able to crown its career by an exploit more characteristic of dashing light infantry than of heavy gunners. This was near Pommereuil, a village about two miles east of Le Cateau. A small party of three officers and a few gunners—all volunteers under command of their Major—set out before dawn with the object of locating any German batteries that might be overrun in the course of the attack and turning them against the enemy themselves: "After some delay, the advance of the infantry having been temporarily held up by German machine-guns, they entered Pommereuil, and a message was sent back for the lorry with the gunners and stores. That lorry soon had the proud pleasure of being the first to rattle through the village on the heels of the Huns. Shortly afterwards, a battery of German 77-mm. guns was located a thousand yards north of the village. The guns were still warm, and had all been put out of action by the Germans before being abandoned. Thanks, however, to the skill and energy of Fitter-Gunner J. Ingby . . . a breech-block was removed from one and fitted to another. In a very short time over two hundred rounds of his own metal which had been left lying in the gun-pits were being fired into the retreating enemy, to the boundless joy of the party."

One of those captured German guns which had been turned round against their owners—or at least one of the same type—now adorns the esplanade of Broughty Ferry Castle on the Tay, H.Q. of the North Scottish R.G.A., where Major Lowe had received his initial artillery training; while a corresponding trophy, secured by Captain R. A. E. Somerville, M.C., M.M., second in command, was presented to the town of Sunderland in recognition of the predominant territorial constitution of the battery personnel.

"HAPPY HOUSE."

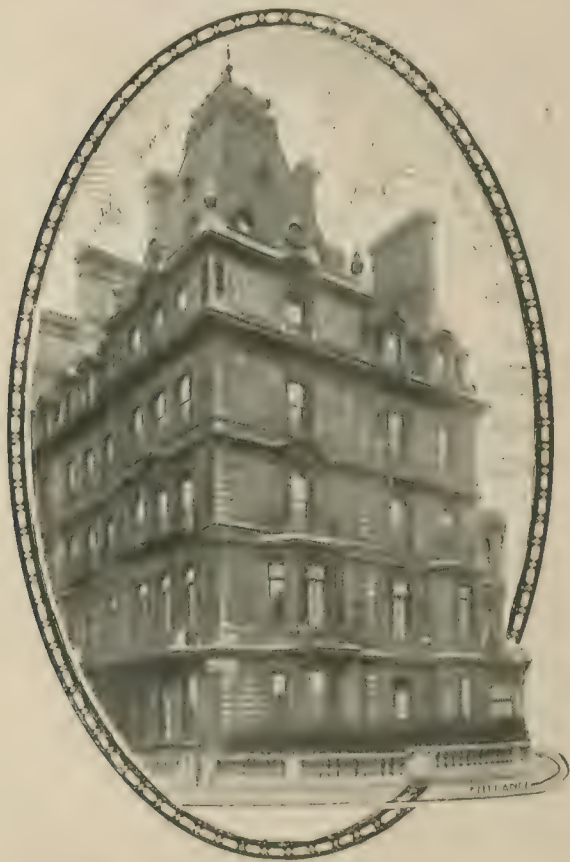
BARONESS von Hutten's new novel is as happy as its name, "Happy House" (Hutchinson). That is not to say that it is not seasoned with a well-handled pathos, and that Mrs. Walbridge is not a sad figure; but the plot, the manipulation of the characters, the vivid youth of the young Walbridges, are all managed with the ease of exact adjustment and a delightful sense of proportion. Oliver Wick, the rising star of

ERECTED IN BELFAST: A MEMORIAL TO THE "TITANIC" VICTIMS.

A memorial to those who lost their lives in the great "Titanic" disaster has been erected in Belfast, opposite the City Hall. It is in the shape of a fountain and statue, and will be unveiled shortly.

Photograph by C.N.

Fleet Street, the unconquerable lover, might have been a clown in less able hands. Mrs. Walbridge was the sentimental novelist of the 'nineties, who found herself still writing her sugary romances while the new school emerged from its cradle, and grew up, and outpaced her. The tragedy lies in her piteous struggle to readjust herself to modern taste. "Happy House" is so up to date that it brings in the Armistice and a trip to Paris last spring; but it does not allow the war to overshadow its story. Baroness von Hutten has written many engaging novels; but we really doubt if she has done anything better than this fresh and vivid romance of a little group of Londoners in 1918-19.



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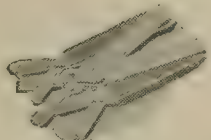
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THE CHRONICLE OF THE CAR.

The Motoring Organisations and Taxation.

For a long time we have been looking for some statement as to the policy of the motoring organisations in the matter of car taxation. It is true that the R.A.C. has passed certain pious resolutions in General Committee, which have been forwarded to the Ministry of Transport. The Royal Scottish A.C. also has sent in an excellently thought-out memorandum on the same subject, which might very well form a programme on which to fight the battle of equitable taxation. Now the A.A. has circulated a letter, signed by Lieutenant-Colonel Jarrott, setting forth that the Association has always held—

"(a) That the special taxation of motor vehicles is a road tax, and it therefore follows that each individual tax should, as far as possible, be directly proportionate to the extent of road-wear. (This cannot possibly be achieved by the imposition of a heavy initial tax.)

"(b) That the payment of a lump sum per car upon a horse-power basis operates harshly upon (1) persons of moderate means owning low-priced cars; (2) owners of old second-hand cars used mainly for shopping, station work, etc.; (3) persons owning two or three cars, only one of which is on the road at a time.

"(c) That the continuance of taxation on imported motor spirit is of vital importance as ensuring the retention of preferential treatment for home-produced motor spirit, the increased production of which is so important a factor in the solution of the fuel problem.

"(d) That any tax which unduly penalises the motorist

of moderate means will cause the withdrawal of many motor vehicles from the road, limit the purchase of both new and second-hand cars and motorcycles, and will thereby result in a restriction of output and a reduction in the revenue which would otherwise be obtainable.

"The foregoing indicates our definite policy; but if the

any alternative system must be conditional upon State control of supplies and prices of motor spirit on the lines of the recommendations of the Petrol Profiteering Committee."

Not a Policy.

The A.A. must forgive me for pointing out that what are set forth in Colonel Jarrott's letter are expressions of opinion, and not really a "policy" at all. What the motorist wants to know is not so much what his representative organisations think about taxation, but what they mean to do to drive home their views to the Government. The latter takes no stock of what anybody thinks about taxation proposals unless there is force of some kind behind the views. It is very interesting to know that if things do not go the right way the A.A. "will maintain that any alternative system must be conditional"; but what I and others would very much like to hear is something about the manner in which the Association proposes to carry out the "maintenance" part of the business.

There is one point in the views of the A.A. with which I am unable to agree. I am entirely against the giving of preferential treatment to any kind of motor fuel, imported or home-produced, for the reasons that, first, the motor-fuel tax is a road-tax which should be paid by all, and, second, that to advocate any exemptions at all weakens our case for the fuel-tax, and also, which is even more important, that for the general taxation of all road vehicles. The Royal Scottish A.C. is on much sounder ground in its advocacy of a flat-rate tax on all motor fuel, irrespective of its origin. I believe I was the first to advocate publicly the taxation

of all fuel, and I have never been able to see since that there is any other sound policy. The Treasury wants to discontinue the fuel tax because of the

[Continued overleaf.]



THE LIGHTEST OF HIGH-POWERED CARS: A NEW 40-50-H.P. SIX-CYLINDER NAPIER ON THE ROAD TO SEVENOAKS.

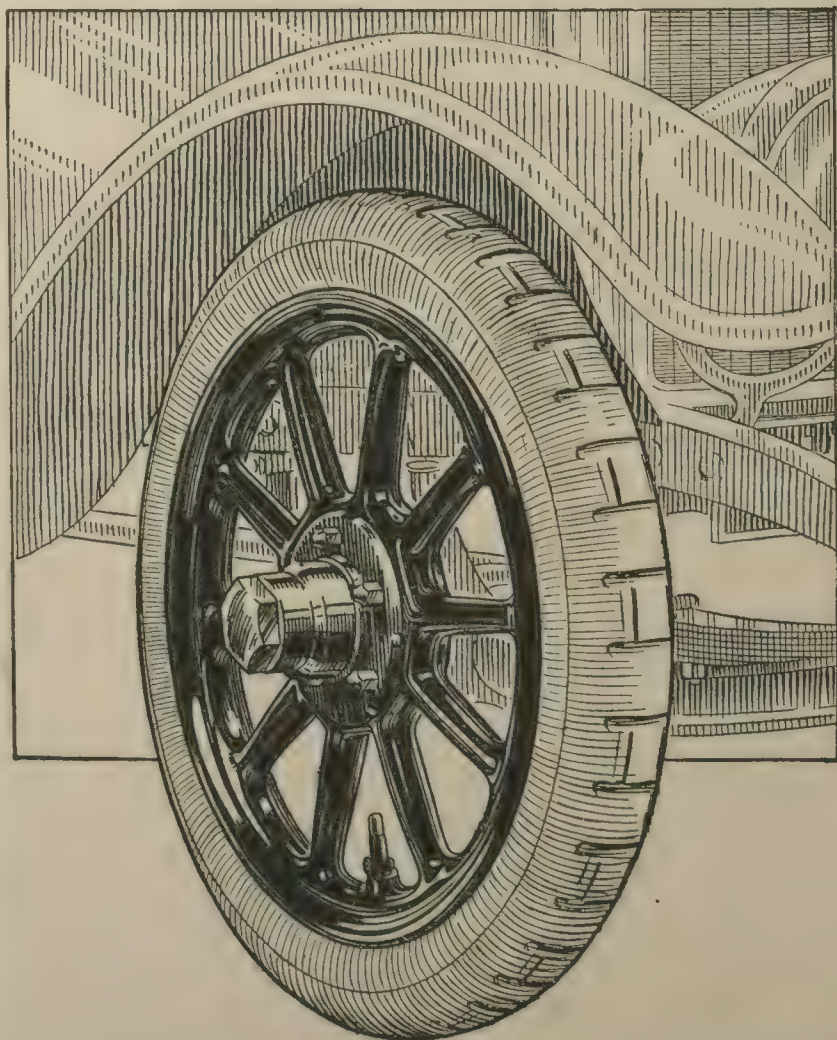
Among the Napier's attractions are its light weight per h.p. developed, new frame design, and patent springs. This chassis is fitted with a Cunard landalette body. The photograph was taken near Wickham and Hayes.

Photograph by Bridge Studios, Ltd.

Government finally decides to discontinue taxation on motor spirit, the Association, in common with its colleagues on the Motor Legislation Committee, will maintain that

of all fuel, and I have never been able to see since that there is any other sound policy. The Treasury wants to discontinue the fuel tax because of the

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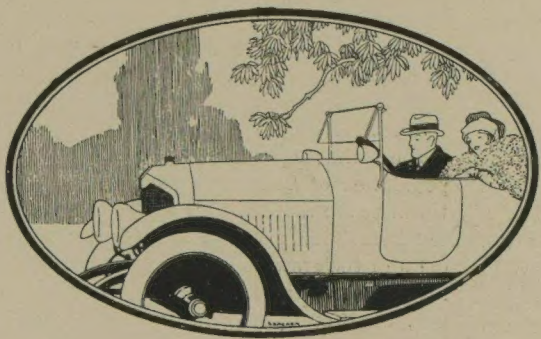
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(Signed) H. H. M.

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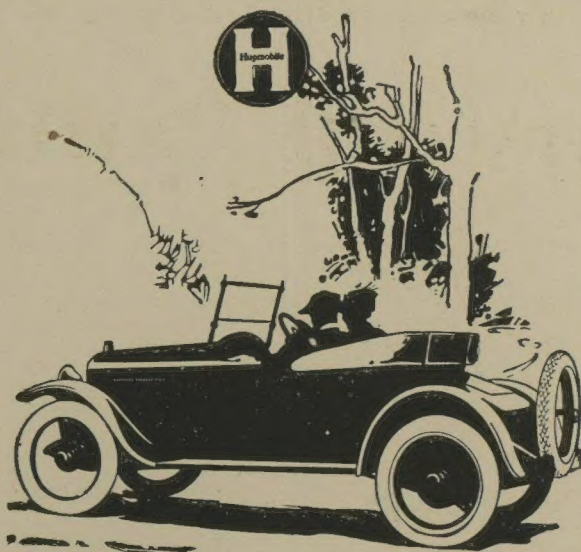
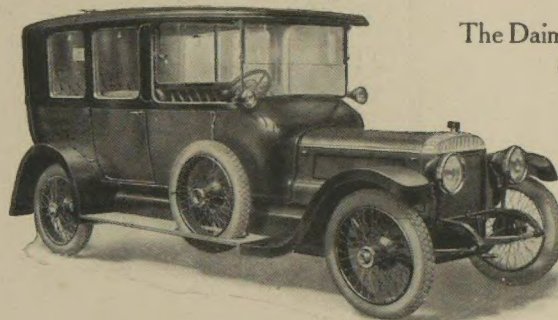
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Hupmobile

Continued.] complications caused by the present system of rebates and exemptions, yet our "friends" play into the hands of officialdom by suggesting so-called alternatives which perpetuate the very disabilities on which the Treasury bases its objections. I commend to the A.A. the Scottish memorandum. It will pay for perusal and study.

The A.A. Fuel Petition.

The A.A. is promoting a monster "petition" to the Prime Minister calling attention to the high prices of motor fuel, and pointing out that the whole future of transport is indissolubly bound up with a plentiful supply of fuel at low cost. Many public organisations, outside automobilism entirely, are officially supporting the action of the A.A., and by the time the petition is presented it should really be a "monster." It may not result in any immediate action, but it is good propaganda, because I do not think that even yet the gravity of the transport problem is fully appreciated in Government circles. At any rate, I am assured by men who have been associated with recent inquiries into taxation and petrol prices that there appears to be a complete want of understanding of

the enormity of the problem. It only from this point of view, it is the duty of every motorist to sign the petition.

A Rolls-Royce Phrasing Competition.

It may be remembered that some little time ago Messrs. Rolls-Royce advertised a prize of £1000 in connection with a competition relating to the wonderful successes of the Rolls-Royce aero-engines. The prize was to be awarded for the best condensed wording of a paragraph. The competitors' suggestions have now been considered by a committee appointed by Messrs. Rolls-Royce, and the prize awarded to Mrs. Alice Waters, of 44, Portsdown Road, Maida Vale.

W. W.

Dr. Sau Po Min, President of the National Karen Association, Burma, points out that, in illustrating the capture of wild elephants in Burma, in our issue of Feb. 28, we wrote incorrectly of "a Burmese Kheda" (elephant trap), and of himself as "a Burmese." He writes: "I am not a Burmese, neither is the Kheda a Burmese Kheda. There is not a Burmese Kheda or a Burmese licence in Burma. I am here as delegate of the National Karen

Association of Burma, for Karen reforms, and it seems an insult to me and my workpeople to be called Burmese. There are no Burmese engaged in this work at all." We used the word "Burmese" purely in its territorial (not racial) sense, having verified on a map that the Karens live in Burma, and we mentioned that the work of capturing elephants is done by Karens. On referring to Longman's "Gazetteer of the World," under "Burma" we read: "The Burmese proper make up about five-sevenths of the population of Lower Burma. . . . Next in number to the Burmese are the Karens, who are believed to have immigrated from China, and are now settled in large numbers in the delta of the Irawadi and the interior of Tenasserim." We regret that our use of the word Burmese was ambiguous, but, needless to say, we intended no offence to anyone.

"Dod's Parliamentary Companion" (Pitman) differs from many works of reference in being of a handy pocket size—a great advantage for its particular purpose. Small though it is, it is packed with useful facts, including lists of constituencies and their members, rules of procedure, and biographical directories of both Houses. The new edition for 1920 is the ninety-sixth issue. The price is 6s. net.

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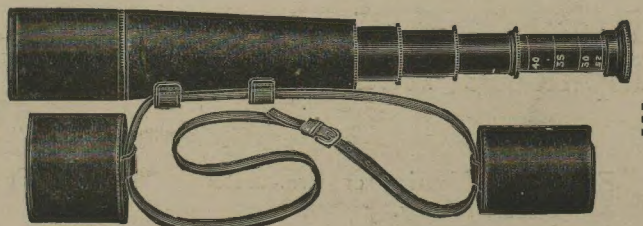
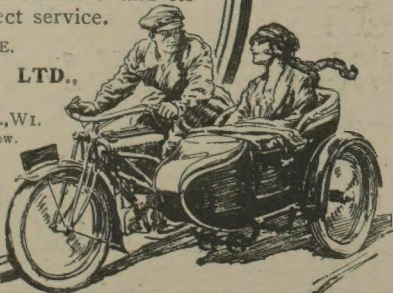
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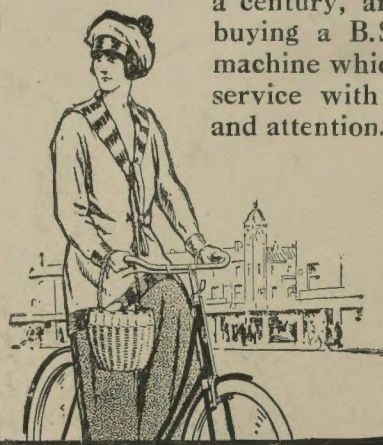
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